PRICED

MODERN PAINTINGS AND DRAWINGS

MODERN PRINTS

AFRICAN AND OTHER SCULPTURES

FROM THE COLLECTIONS OF

GUY H. MONTMARTIN
MR AND MRS BURGESS MEREDITH
MRS OLGA NEWBURG

SEVERAL WELL-KNOWN NEW YORK
PRIVATE COLLECTORS AND OTHER OWNERS

PUBLIC AUCTION SALE MARCH 30 AND 31 AT 8 P. M.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK · 1949

SALE NUMBER 1052

FREE PUBLIC EXHIBITION

From Saturday, March 26, to Date of Sale

Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Wednesday and Thursday Evenings

March 30 and 31, at 8 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

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Sales Conducted by

H. H. PARKE · L. J. MARION

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1949

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AND DRAWINGS

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MODERN PRINTS

AFRICAN & OTHER SCULPTURES

From the Collections of

GUY H. MONTMARTIN
MR AND MRS BURGESS MEREDITH
MRS OLGA NEWBURG

New York

Several Well-Known New York Private Collectors
Sold by Their Order
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Public Auction Sale
March 30 and 31 at 8 p. m.

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New York · 1949

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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FIRST SESSION

Wednesday, March 30, 1949, at 8 p.m.

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MODERN PRINTS

JEAN LOUIS FORAIN — FRENCH: 1852-1931

1. *LE CABINET PARTICULIER: Lithograph.* Two scantily dressed young girls, one seated on the dining table, the other on the sofa conversing with her, and leaning her left arm on the table; an elderly man is seated reading 'Le Soir'. Signed FORAIN. (*N. Y. Private Collector*) 12½ *x* 17¾ *inches*

Collection Barrion, Paris

Collection Beurdeley, Paris

Described and illustrated in Marcel Guerin in the catalogue of the engraved work of the artist, no. 2

Reproduced in Charles Kunstler, *Les Maîtres de l'Art Moderne,* 1931, p. 20

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

2. *CARNOT MALADE. Lithograph.* Delteil No. 25, first state of two before the letter, one of 100 proofs. A bearded man wearing a nightcap lies on his bed; at the right a doctor taking his pulse, and the hands of an invisible person offering a dish of soup. *Joyant* stamp. Signed in the stone with monogram. (*N. Y. Private Collector*) 12 *x* 9 *inches*

Collection of Maurice Joyant, Paris

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

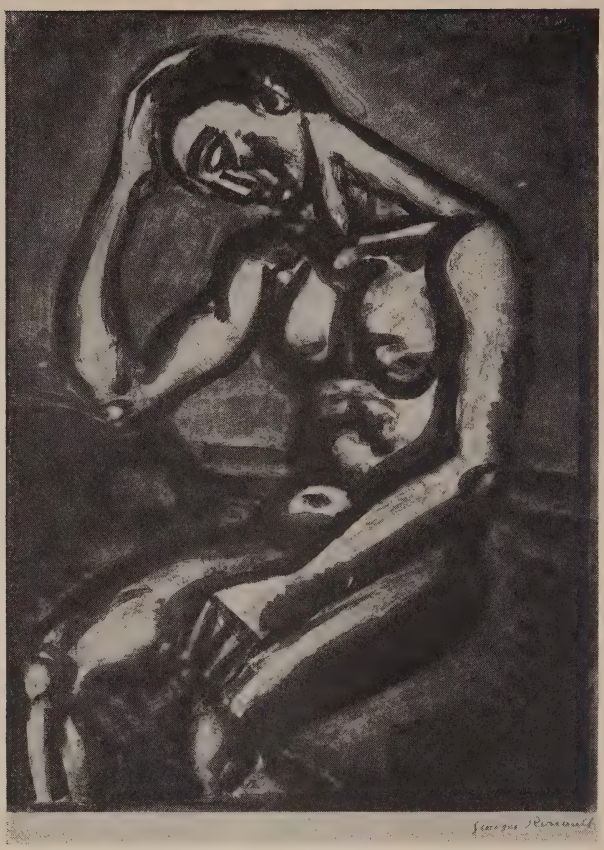
3. *JUDIC . . . Lithograph:* Delteil No. 56. A lady putting on an evening dress, helped by her maid, a bearded middle-aged man looking on. *Joyant* stamp. Signed in the stone with monogram. No. 67 of 100 numbered proofs. (*N. Y. Private Collector*) 14¼ *x* 10¼ *inches*

Collection of Maurice Joyant, Paris

GEORGES ROUAULT — FRENCH: B. 1871

4. *DEMAIN SERA BEAU DISAIT LE NAUFRAGE: Etching.* Johnson No. 169: "Miserere et Guerre", plate 9. Proof signed in the plate and dated 1922, signed also in ink, in full, on the lower margin. Fine impression. Very few proofs were signed by the artist. 19½ *x* 13½ *inches*

Reproduced in Neumann, *Art Lover,* vol. II



[NUMBER 5]

190-

GEORGES ROUAULT FRENCH: B. 1871

5. *MALE NUDE, SEATED, HAND ON HEAD. Etching.* Not listed in Johnson, but for "Miserere et Guerre". Proof signed in the plate and in ink on the lower margin. Fine impression. One of the very few proofs signed in full by the artist. 22½ *x* 16¼ *inches*

[See illustration]

HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901

6. *ZAMBOULA-POLKA: Lithograph.* Delteil No. 334, first state of two, before letters. A girl in Victorian dress is playing an upright piano; behind her stands a grinning colored man, listening to her. Signed in the stone with monogram. *Joyant* stamp; rare. (*N. Y. Private Collector*) 12 *x* 9½ *inches*

Collection of Maurice Joyant, Paris

GEORGES ROUAULT FRENCH: B. 1871

7. *HOMO HOMINI LUPUS: Etching.* Johnson No. 169: "Miserere et Guerre", plate 48. Proof signed in the plate, and dated 1927. Fine impression. 23 *x* 17 *inches*

Described and illustrated in Monroe Wheeler, *The Prints of Georges Rouault,* 1938, pl. 5

MODERN DRAWINGS AND PAINTINGS

PAUL SIGNAC FRENCH: 1863-1935

8. *HARBOR OF ROTTERDAM.* In the rippling greenish waters, barges and a small tug at anchor in the foreground, the Meuse bridge spanning the river beyond; at the right, another tug. Heavy purple clouds of smoke from an unseen vessel at the left. Signed at lower right PAUL SIGNAC, *Rotterdam,* and dated '06. *Watercolor:* 7¾ *x* 10 *inches*

JOHANN BARTHOLD JONGKIND DUTCH: 1819-1891

9. *LANDSCAPE.* A mountainous landscape, with a bridge extending over a river, houses with red roofs seen in the distance; three poplars at the left, and a single house with a barn at the right. Signed at lower left JONGKIND, and dated at lower right Grenoble, *Mars.* '69. *Watercolor:* 6 *x* 9½ *inches*

Collection of Louis Vauxcelles, Paris

JEAN LOUIS FORAIN FRENCH: 1852-1931

10. *A L'OPERA—LA SORTIE DES DANSEUSES.* A throng of young women, and men in silk hats, leaving the Opéra in Paris, on a wet night. Inscribed at the bottom with title, and signed FORAIN. (*N. Y. Private Collector*) *Black crayon and India ink:* 13 *x* 10¼ *inches*

[NUMBER 11]

150a

PABLO PICASSO — SPANISH: B. 1881

11. *SEATED NUDE (DORA MARR)*. A woman seated in profile to the left with a shawl around her neck, her right knee raised; brilliant hatched coloring with black outlines in pen. Signed at lower left PICASSO, and dated 30 *Juin*, '42. (*Stern*) *Colored crayon:* 15¾ *x* 11¾ *inches*

Note: Painted in 1942, but showing a remarkably interesting reversion to his earlier classical style.

From the Galerie Charpentier, Paris, 1946

[See illustration]

JEAN LOUIS FORAIN — FRENCH: 1852-1931

12. *CHEZ LE PEINTRE.* A poorly dressed woman is presenting her young boy as a model to the artist, who is seen standing with his hands in his pockets before an easel. Signed at lower right FORAIN. (*N. Y. Private Collector*)

India wash: 10 *x* 14 *inches*

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

13. *CHEVAUX: TWO DRAWINGS.* Two sketches of horses, one inscribed in the artist's hand, *Sur petite pente près la barrière.* With stamp on the reverse of the ATELIER ED. DEGAS. (*Pa. Private Collector*)

Black crayon: 9¾ *x* 12 *inches*

AUGUSTUS EDWIN JOHN, R.A. — BRITISH: B. 1879

14. *PUBLIC HOUSE.* A woman seen behind a saloon counter talks to a workman seated opposite her. At the left a group, consisting of a man with a little girl on his knee, and other children looking on. Signed at *lower right* JOHN.

India wash drawing: 20¼ *x* 15¼ *inches*

ROSA BONHEUR — FRENCH: 1822-1899

15. *LIONS.* A recumbent lion and sleeping lioness in the foreground of a wooded landscape, a second lioness in the distance at left. Signed at lower right R. BONHEUR, and dated 1887. (*N. Y. Private Collector*)

Charcoal heightened with white, on gray paper: 14½ *x* 22¾ *inches*

From Doll & Richards, Boston

Collection of William F. Laporte, Parke-Bernet Galleries, Inc, 1944

FERNAND LEGER — FRENCH: B. 1881

16. *ABSTRACT COMPOSITIONS: TWO DRAWINGS.* [A] A recording of the artist's finding in the "American Scene", showing a wheel motive and tools superimposed on a ladder. [B] A target, a ladder and a magazine are contrasted to a rosebush with blossoms and leaves. *Ink wash:* 10¾ *x* 8 *inches*

Acquired from the artist

From the Valentine Gallery, New York

[NUMBER 17]

500

GEORGES PIERRE SEURAT — FRENCH: 1859-1891

17. *LE LABOUREUR.* Depicting a man handling a broom, bent to the left, silhouetted in black against a light sky. Bright light streams in over his shoulder.

Black chalk: 12½ *x* 9¼ *inches*

Collection of Paul Signac, Paris

From the Valentine Gallery, New York

[See illustration]

225

MAX WEBER — AMERICAN: B. 1881

18. *STILL LIFE.* A brown, black and green pitcher placed upon a blue table, with an apple and a blue cup in the foreground. Pastel-shaded purple, green and pink background. Signed at lower right MAX WEBER. (*Heller*)

Oil and watercolor: 9¾ *x* 13¾ *inches*

[NUMBER 19]

1000

JEAN EDOUARD VUILLARD — FRENCH: 1867-1940

19. *WOMAN WITH A BLUE APRON.* A woman in *profil perdu* to the left stands before a red picket fence, clad in a black blouse and blue apron, and waving a purple handkerchief. Background of thick green foliage. Signed at lower right E. VUILLARD. *Cradled panel:* 8¾ *x* 6¾ *inches*

Collection of Jacques Dubourg, Paris

[See illustration]

550

MAURICE UTRILLO — FRENCH: B. 1883

20. *VILLAGE STREET SCENE.* Green and russet trees lining a path before a pink stucco suburban restaurant with green shades. People are walking on a sandy road with their backs to the observer. Signed at lower left MAURICE UTRILLO, *V.*, and dated 1922. *Gouache:* 8½ *x* 11 *inches*

From the Galerie Petridès, Paris

[NUMBER 21]

875 EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

21. *ARY SCHEFFERSPLEIN, DORDRECHT.* Old gabled buildings flanking a rippling canal, in which the colors of the red bricks are reflected; in the centre, a bridge with the statue of Ary Scheffer. Signed at lower left E. BOUDIN, and dated '84. (*N. Y. Private Collector*) 10½ *x* 8½ *inches*

Collection of André Schoeller, Paris

[See illustration]

300 JOHN WHORF — AMERICAN: B. 1903

22. *FISHING SCENES: PAIR PAINTINGS.* [A] Two men in a green canoe on a mountain stream; one standing with ready net, the younger boy playing a fish. Signed at lower right JOHN WHORF. [B] A canoe with two fishermen on a stream lined with wooded rocks. Signed at lower left JOHN WHORF. (*Lyke*)

Watercolors: 15 *x* 22 *and* 15½ *x* 23¼ *inches*

[NUMBER 23]

1300

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

23. *LANDSCAPE.* Tall poplar and birch trees surrounding red-roofed wooden houses before a blue cloudy sky. On the lawn in the foreground a kneeling woman is cutting grass. Signed at lower right COROT. 12¾ *x* 8½ *inches*

From Jacques Helft, Paris

Collection Picard, Paris

[See illustration]

325

ANDRE BAUCHANT FRENCH: B. 1873

24. *FLOWERS.* Rose, purple and red asters together with smaller blossoms are arranged in a shallow white bowl standing on a stone plinth. Signed at lower right A. BAUCHANT, and dated 1931. (*Calif. Private Collector*)

14 *x* 19¾ *inches*

[NUMBER 25]

375

RAOUL DUFY — FRENCH: B. 1880

25. *INTERIOR.* Two chairs on a terrace with a view over the open sea. At the right, a screen decorated with colorful diamond-shaped ornaments. Signed at lower right RAOUL DUFY. (*N. Y. Private Collector*)

Watercolor: 19 *x* 25¼ *inches*

From the Carroll Carstairs Gallery, New York

[See illustration]

425

GEORGES PIERRE SEURAT — FRENCH: 1859-1891

26. *LA PENICHE.* A barge at night on the river Seine, near the scene of his famous painting *La Grande Jatte.* The light effect of an invisible moon accentuates the forms. *Black chalk:* 9½ *x* 12¾ *inches*

Note: This drawing was selected by Signac, who was one of the few at that time who admired Seurat.

Drawn in 1880-83

Collection of Paul Signac, Paris

Seurat Exhibitions, Paris, 1909 and 1926

From the Valentine Gallery, New York

[NUMBER 27]

PAUL CEZANNE — FRENCH: 1839-1906

27. *SENTIER PARMI LES ROCHERS.* Landscape with high rocks shaded in gray, blue, rose, green and yellow, with suggestions of trees; brown earth in the foreground. The reverse with pencil drawing of a nude infant putto.

Watercolor: 11¾ *x* 18½ *inches*

Painted in 1895-1900

Collection Tanner, Zürich

Collection Silberberg, Paris, 1932, illustrated in the catalogue

Loan Exhibition of Cézanne, Wildenstein Galleries, New York, 1947, no. 82, illustrated in the catalogue

Described and illustrated in Lionello Venturi, *Cézanne, Son Art-Son Oeuvre,* 1936, vol. I, p. 271, no. 1053, and vol. II, pl. 308, fig. 1053

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

28. *AN ACROBAT.* A stocky young athlete is lifting a weight, his right arm stretched out towards the observer. A huge dumbbell lies on the floor behind the figure. *Joyant* stamp. Signed with monogram. (*N. Y. Private Collector*)

Sepia wash: 13½ *x* 9¾ *inches*

Collection of Maurice Joyant, Paris

Exhibition of Works by Toulouse-Lautrec, Paris, 1911

Exhibited at the Matthiessen Galleries, London, 1938

Illustrated in *Au Cirque,* plate V

[NUMBER 29]

GEORGES ROUAULT — FRENCH: B. 1871

29. *BUSTE DE JEUNE FEMME.* A strongly outlined profile bust portrait of a girl in green dress looking to the left, painted in impasto colors. The heavy impasto, as well as the emphasized oval border and the yellowish green margin, point to Rouault's interest in the enamels of Limoges.

Cradled panel: 8¼ *x* 12½ *inches*

Collection of Ambroise Vollard, Paris
From the Valentine Gallery, New York

[See illustration]

JEAN DUFY — FRENCH: B. 1888

30. *CIRCUS.* Horses are performing in a half circle with the ringmaster mounted on a light yellow stallion directing them. An orchestra plays at the right. Signed at lower right JEAN DUFY. *Gouache and watercolor:* 16¾ *x* 25 *inches*

Acquired from the artist

LOUIS M. EILSHEMIUS — AMERICAN: 1864-1941

31. *COUNTRY ROAD: EVENING LIGHT.* Green countryside with farm buildings on the left, surrounded by trees, and a road leading from the foreground, bordered by trees and a fence at the right. Starlit blue sky with cumulus clouds at the horizon, outlining low hills in the distance. Signed at lower left ELSHEMUS. (*N. Y. Private Collector*) *On board:* 14¾ *x* 20½ *inches*

Painted in 1910

From the Valentine Gallery, New York

JEAN DUFY — FRENCH: B. 1888

32. *LE PORT.* Numerous sailing vessels upon the bright blue water are anchored in a semi-circle at the *quai* before deep violet buildings, lining the dock. At the right, behind the houses rise green hills. Signed at lower right JEAN DUFY. *Gouache:* 18½ *x* 24½ *inches*

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

33. *TETE FLORENTINE.* Head-and-shoulders portrait of an Italian youth, after an old master; the face framed with short dark hair, and wearing a blue doublet and white shirred shirt. Unfinished, with blue sky background. (*N. Y. Private Collector*) *Paper mounted on canvas:* 16¼ *x* 13 *inches*

Collection Mme. X . . ., Tableaux Pastels, Dessins et Estampes par Degas, Paris, 1925, no. 70

RAOUL DUFY — FRENCH: B. 1880

34. *POMPEII.* Red brick ruins seen in a semi-circle before the blue Mount Etna in eruption; gray columns are scattered through the composition. Signed at lower right RAOUL DUFY, *Pompeii.* (*N. Y. Private Collector*) *Watercolor:* 19 *x* 25 *inches*

JULES PASCIN — AMERICAN: 1885-1930

35. *PORTRAIT OF A YOUNG GIRL.* Full-length figure of a young girl facing the observer, wading into a brook; she is clad in a plain gray gown, and her straight hair falls over her left shoulder. Signed at lower left PASCIN. (*N. Y. Private Collector*) 18 *x* 14 *inches*

[NUMBER 36]

JEAN EDOUARD VUILLARD — FRENCH: B. 1867

2800

36. *ROSES IN A VASE.* A golden brown pitcher with three roses and leafage loosely arranged against a background of vertically striped Persian fabric. Signed at lower left E. VUILLARD. 17 *x* 18½ *inches*

Painted about 1905

Collection of A. Leroy, Paris

[See illustration]

ALEXANDER BROOK — AMERICAN: B. 1898

250

37. *STILL LIFE.* Open white tulips, and crimson carnations in a glass, placed on a cobalt blue table with apples and a pink ribbon. Signed at lower right A. BROOK. (*N. Y. Private Collector*) 14 *x* 10 *inches*

Painted in 1902

Acquired from the artist

GENEVIEVE GALLIBERT — FRENCH: B. 1931

38. *TOUR EIFFEL.* The foundation buildings and part of the metal structure of the Eiffel Tower are seen from the Seine; a barge and two boats in the background. Signed at lower right G. GALLIBERT. (*Montmartin*) 24 *x* 19¾ *inches*

MARIE LAURENCIN — FRENCH: B. 1885

39. *FILLE AVEC COLLIER.* Head and shoulders of a dark-eyed girl facing the observer, dressed in a round-cut blue blouse with a light blue bow on her shoulder, and a pearl necklace. Her light curly hair is adorned with a soft rose bow and pearls. Blue and gray background. Signed at upper right MARIE LAURENCIN, and dated 1930. 14 *x* 10¾ *inches*

Acquired from the artist

ELISEE MACLET — FRENCH: B. 1881

40. *UN COIN DE LA PLACE DU TERTRE, PARIS.* At the street corner a light yellow house, with green- and red-painted shop fronts seen in the immediate foreground; at the right is the square, with bare trees. Signed at lower left MACLET. (*N. Y. Private Collector*) 15 *x* 21½ *inches*

From the Galerie Kleinmann, Paris

AFRICAN AND OTHER WOOD CARVINGS

BELGIAN CONGO WOOD SCULPTURE

41. *HIPPOPOTAMUS STOOL.* Four-legged stool, each leg ornamented with a stylized hippopotamus head. Very early piece. *Height* 5½ *inches*

NEW ZEALAND WHALEBONE SCULPTURE

42. *CARVED HEI TIKI.* The eyes inlaid with mother-of-pearl. Together with two old ivory bracelets, from the African Congo. [Lot.] *Height* 4½ *inches*

Collection of Paul Eluard and André Breton, Paris, 1931, no. 148

IVORY COAST WOOD SCULPTURE

43. *MASK.* Small mask from the Dan tribe. *Height* 5½ *inches*

BELGIAN CONGO WOOD SCULPTURE

44. *DOUBLE-HEAD CUP.* From the Belgian Congo, Kassai region. Good patina. The headdresses with diaper carving. *Height* 6¾ *inches*

Collection Martens, Antwerp

IVORY COAST WOOD SCULPTURE

45. *MASK.* From the Ivory Coast, Man region. Good patina. With stand.
Total height 11¼ *inches*

IVORY COAST WOOD SCULPTURE

46. *LARGE MASK.* From the Ivory Coast, Man region. Carved with formalized design about the eyes. Has stand. *Total height* 11¾ *inches*

BELGIAN CONGO WOOD SCULPTURE

47. Heroic ceremonial sacred dance or funeral helmet mask, with carved feathers on top of the helmet, narrow slits for eyes. (*Conn. Private Collector*)
Height 16 *inches*

BELGIAN CONGO POLYCHROMED WOOD SCULPTURE

48. *MASK WITH FEATHERED HEADDRESS.* From the Belgian Congo, Bakongo region. The headdress of woven hemp, mounted with feathers. On stand. *Total height about* 27 *inches*

Collection Martens, Antwerp

BELGIAN CONGO MUSICAL INSTRUMENT

49. *NATIVE HARP.* From the Belgian Congo, Bakongo region. With carved terminal in the form of a head. *Length* 22 *inches*

SOUTH CAMEROONS WOOD CARVING

50. *BALUBA ROYAL MARRIAGE STOOL.* The seat is supported by a female caryatid figure, scarifications on the sides. Ancient and rare. (*Conn. Private Collector*) *Height* 15 *inches*

IVORY COAST WOOD SCULPTURE

51. *MASK.* From the Ivory Coast, Dan tribe. Inset with metal teeth; and mounted with beard of woven hemp. The mask is outlined with white paint.
Total height about 18 *inches*

IVORY COAST WOOD SCULPTURE OF GOULI

52. *GOURO MASK.* From the Ivory Coast, Baoulé region. Horned representation of Gouli, with formalized headdress carved with horns. On stand.
Total height 10½ *inches*

Collection of Walter Bondy, Berlin
Collection of Lionel Edwards, London

[See illustration]

450-

[52] [53]

FRENCH SUDAN WOOD SCULPTURE

53. *ANTELOPE AND YOUNG.* Bambara tribe, Sogouni region, French Sudan. Representing a mother antelope bearing her offspring on her back. With plinth. Rare. *Height* 19¼ *inches*

Collection of Paul Guillaume, Paris

Collection of Lionel Edwards, London

275=

[See illustration]

NEW GUINEA CARVED AND POLYCHROMED WOOD DRUM

54. Coniform drum terminating in a bird of paradise carrying the ghost of an ancestor, as portrayed by a grotesque mask. (*N. Y. Private Collector*)

Height 41½ *inches*

Exhibition of Arts of the South Seas, Museum of Modern Art, New York, 1946

[NUMBER 55]

500

GUSTAVE COURBET — FRENCH: 1819-1877

55. *PUITS NOIR, ORNANS.* A shallow blue stream flowing into the foreground between high perpendicular walls of gray rock with the dark opening of a cave at left. A patch of blue cloudy sky appears above the tree tops in the distance and the green summits of the cliffs. Signed at lower left G. COURBET. (*N. Y. Private Collector*) 17¼ *x* 20¼ *inches*

Painted in 1872

Collection of Winkel & Magnussen, Copenhagen

Exhibited at the Fair Park Museum, Dallas, Tex., 1933

[See illustration]

400

MAURICE DE VLAMINCK — FRENCH: 1876-1934

56. *PAYSAGE D'HIVER.* Cloudy evening sky above the snow-covered roofs of clustered houses of a town, bordering a blue pond at the left. Signed at lower right VLAMINCK. (*Montmartin*) 19¾ *x* 25½ *inches*

[NUMBER 57]

750

STANISLAS VICTOR EDOUARD LEPINE FRENCH: 1836-1892

57. *LE PONT.* Two workhorses coming towards the observer on a bridge paved with cobblestones; clumps of trees, and in the rear a village with a church spire. Signed at lower right S. LÉPINE. (*Calif. Private Collector*)

Panel: 17 *x* 29¾ *inches*

[See illustration]

200

FRANK WILL FRENCH CONTEMPORARY

58. *PARIS STREET SCENES: PAIR PAINTINGS* [A] La Porte St. Denis. A high arch towering over the boulevard lined by houses at the left, a second arch visible behind green trees. Multicolored taxicabs and buses animate the road, with pedestrians on the sidewalk. Signed at lower left FRANK WILL. [B] Moulin Rouge. View of Montmartre with people crowding to the sidewalk cafés, and the amusement centres on the cobbled street; automobiles and a victoria drawn by a white horse give a lively accent. Dominating the entire scene is the Moulin Rouge. Signed at lower right FRANK WILL.

21 *x* 28¾ *and* 21¼ *x* 25¾ *inches*

[NUMBER 59]

LOUIS M. EILSHEMIUS — AMERICAN: 1864-1941

325

59. *LANDSCAPE.* Trees bent over a broad country road form an arch before a yellow-green sky. A man is walking along a grassy slope. Long blue shadows fall across the road. Signed at lower right ELSHEMUS. (*N. Y. Private Collector*)

Masonite board: 20 *x* 29 *inches*

From the Valentine Gallery, New York

[See illustration]

out

RAOUL DUFY — FRENCH: B. 1880

60. *HORSE AND TRAINER: TRACK AT DEAUVILLE.* A thoroughbred with blue blanket, standing in profile in a green field, held by a groom at the right. Signed at lower right RAOUL DUFY. (*N. Y. Private Collector*)

Gouache and watercolor: 18½ *x* 25 *inches*

From Georges Bernheim, Paris

From the Valentine Gallery, New York

Exhibited at the Pennsylvania Museum of Art, Philadelphia

Exhibited at the Valentine Gallery, New York

Choate Exhibition, Wallingford, Conn., 1936

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 52

[NUMBER 61]

700—

MAURICE UTRILLO — FRENCH: B. 1883

61. *EGLISE D'AMBERIEUX-EN-DOMBES (AIN)*. View of a village church with adjacent houses joined by a whitewashed wall. In the foreground, groups of figures crossing a green meadow grown with low trees. Brilliant blue sky. Signed at lower right MAURICE UTRILLO, *V.*, and dated *Septembre* 1928. (*N. Y. Private Collector*) 19½ *x* 24 *inches*

Collection of Henry Sternberg, Antwerp

From the Galerie Georges Petit, Paris

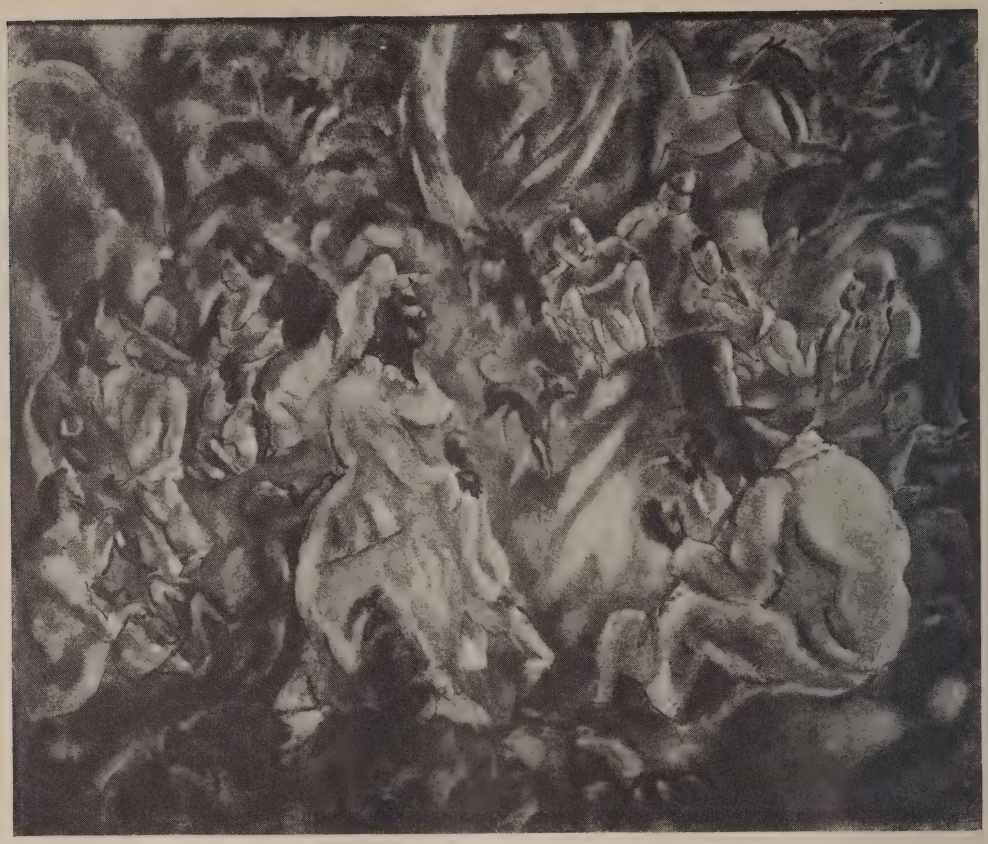
[See illustration]

250—

MAX ERNST — GERMAN: B. 1891

62. *ABSTRACT COMPOSITION*. Composition with marbleized areas of royal blue, green, yellow and rose, outlines of scarlet, black and white on a light gray ground, patterned with bird-like figures, and arrows, one pointing to a heart. Signed at lower right MAX ERNST. (*Meredith*) 32 *x* 39½ *inches*

From Mme. Jeanne Bucher, Paris



[NUMBER 63]

425 JULES PASCIN — AMERICAN: 1885-1930

63. *NEGRO SCENE.* A jungle-like wooded landscape with Negroes crowded around a fire in the foreground, the nearest being a woman, and a man wearing a white top hat. Tame animals, including horses and a fawn, are arranged in a tapestry-like manner between the figures in the composition. Signed at lower right PASCIN, and dated 1915. (*Stern*) 20¼ *x* 24¼ *inches*

Illustrated in Horace Brodzky, *Pascin,* 1915, p. 33

[See illustration]

150 OSKAR KOKOSCHKA — AUSTRIAN: 1886

64. *PORTRAIT OF A GIRL.* A child in a blue dress, lacing her shoes and facing the observer, is seen seated on a rose stool. Signed at lower right OSKAR KOKOSCHKA. (*N. Y. Private Collector*) *Watercolor:* 27 *x* 19½ *inches*

From the Lilienfeld Galleries, New York

[NUMBER 65]

400—

DARREL AUSTIN — AMERICAN CONTEMPORARY

65. *THE WHITE CAT.* A brook winding through a brilliant green meadow, where a long-haired white cat lies staring with large black and yellow eyes at the observer, her front paws crossed; a purplish fruit is seen at the right before her. Signed at lower right DARREL AUSTIN. 16 *x* 20 *inches*

Collection Dahlberg, Los Angeles, Calif.

From the Perls Galleries, New York

[See illustration]

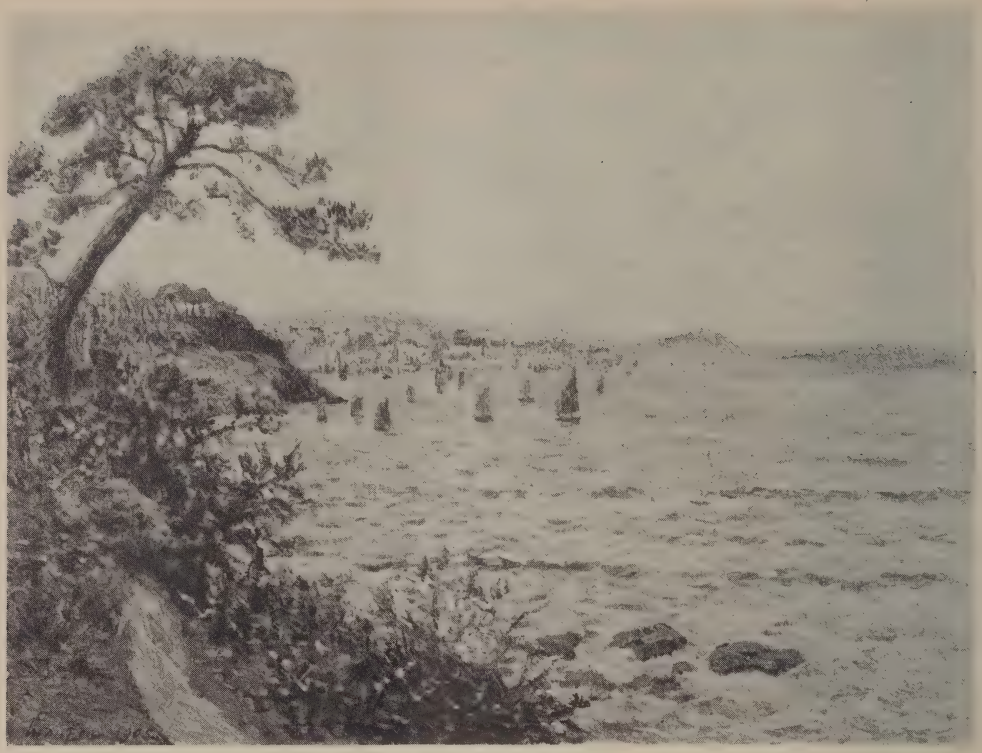
175—

GEORGE GROSZ — AMERICAN: B. 1893

66. *NIGHT CLUB.* A blonde girl and two men in evening dress seated in a night club with two hock bottles, glasses, and various other objects, an evening bag, and a cigarette case scattered on the table. Blue, green and yellow drapery in the background. Signed at lower right GROSZ. (*Calif. Private Collector*)

Watercolor and gouache: 25 *x* 37 *inches*

From the Flechtheim Gallery, Berlin



[NUMBER 67]

MAXIME EMILE LOUIS MAUFRA FRENCH: 1862-1918

425

67. *SARDINE FISHING FLEET AT DOUARNENEZ.* Wooded cliffs outline a rippling light turquoise blue sea. On the rocky coast, a village in full sunlight is seen in the distance; sailing vessels with russet sails before a breakwater, and a tall stone-pine at the left. Signed at lower left MAUFRA, and dated 1905. 24 *x* 32 *inches*

Acquired from the artist

From Durand-Ruel, Inc., New York

Collection of Richard Olney

[See illustration]

EDMOND CERIA FRENCH: B. 1884

200

68. *SAN TROPEZ.* French sailors, and many figures wearing brightly colored costumes, standing in groups on a beach, shaded by high palm trees. Stalls in brown and russet with colorful awnings, and a number of French tricolor flags, animate the scene. Signed at lower right CERIA. (*Calif. Private Collector*) 25½ *x* 36 *inches*

[NUMBER 69]

1850

EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

69. *SAND DUNES, ETAPLES.* A placid stretch of water, with russet and tan sailboats, between grassy dunes, oozes into a mossy foreground before a farm. A distant hamlet and a windmill on a hill are outlined before a summer sky with heavy white clouds. Signed at lower left E. BOUDIN, and dated Etaples '90. (*Montmartin*) 20 *x* 29½ *inches*

Exhibited at the Ecole des Beaux Arts, Paris

Exhibited at the Watson Art Gallery, Montreal, Que.

Collection of Gustave Cahen, Paris, 1929, illustrated in the catalogue

From Gérard Frères, Paris

From Arthur Tooth & Son, London

Recorded in Ruth L. Benjamin, *Boudin,* 1936, p. 178

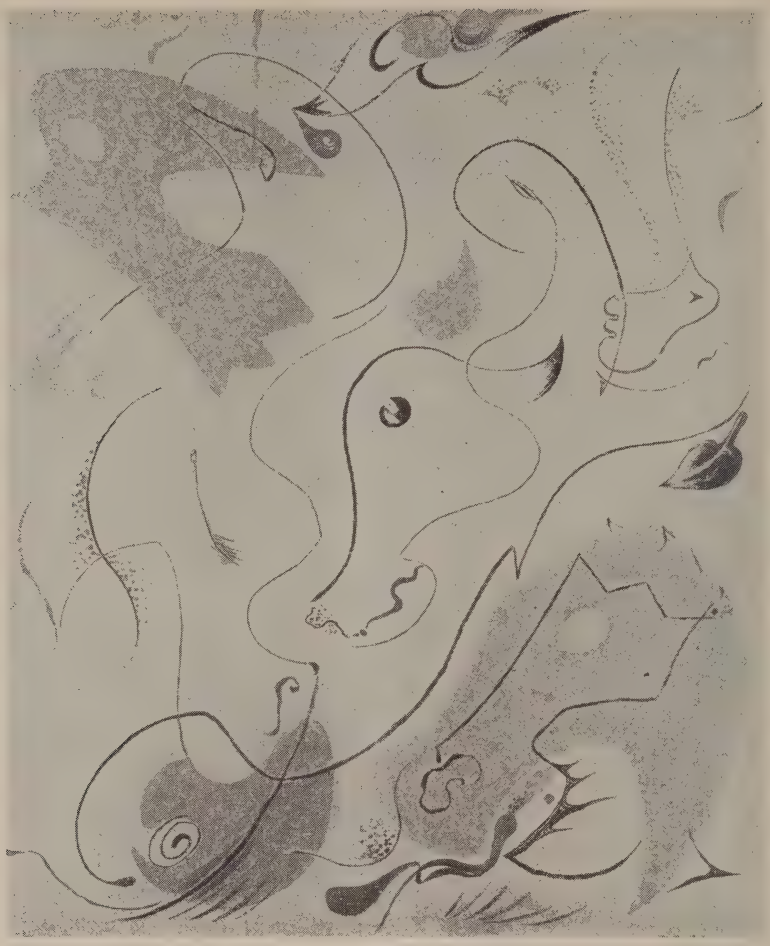
[See illustration]

80

LUCIEN ADRION — FRENCH: B. 1889

70. *RUE DE PARIS, BIEVRES.* A narrow street leading between brightly colored houses of the town, with a steeple at the right silhouetted against the clear sky. A figure is seen in the middle distance. Signed at lower right ADRION, and dated '26, with presentation inscription. (*N. Y. Private Collector*) 14¾ *x* 18 *inches*

From Lucien Lefebvre-Foinet, Paris



[NUMBER 71]

530

ANDRE MASSON — FRENCH: B. 1896

71. *ANIMAUX*. Motives in the form of horses' heads, leaves and scrolls in sky blue, pink, green and gray, with black, red and green outlines on a white background. Signed on back of canvas ANDRÉ MASSON. (*Meredith*)

36¼ *x* 28¾ *inches*

From Mme. Jeanne Bucher, Paris

[See illustration]

[NUMBER 72]

750

PABLO PICASSO — SPANISH: B. 1881

72. *NATURE MORTE AUX POIRES.* Abstract composition of pears on white ground in turquoise, blue, rose and yellow, outlined and patterned with black hatching. Signed at lower left PICASSO. (*Meredith*) 25¾ *x* 21¼ *inches*

Collection of Mme. Calley, Paris

From the Perls Galleries, New York

[See illustration]

[NUMBER 73]

1500—

MARC CHAGALL RUSSIAN: B. 1887

73. *STILL LIFE.* A green pottery vase filled with bright green sprigs and dark red flowers, seen on a light blue table before a cloudy white and blue background; a glimpse of a nude figurine on the table with a violin on her left leg. Signed at lower right MARC CHAGALL. *Gouache:* 24½ *x* 19 *inches*

[See illustration]

[NUMBER 74]

500

RAOUL DUFY — FRENCH: B. 1880

74. *LES ARBRES.* Towering green and blue cypresses with tan and reddish boughs are seen against a southern blue sky; at the left a brown hill with the faint outline of a castle on the summit completing the suggestion of a landscape. Signed at lower right RAOUL DUFY. 36½ *x* 29 *inches*

Painted about 1914-16

From the Kelekian Galleries, New York

Exhibited in Antwerp, 1925

[See illustration]

[NUMBER 75]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

75. *APRES LE BAIN, FEMME S'ESSUYANT.* Full-length figure of a girl before green portieres standing with her back to the observer, bending to wipe her knee with a white towel. Rose and green background. (*N. Y. Private Collector*) *Pastel on brown paper:* 40½ *x* 28¾ *inches*

Described and illustrated in P. A. Lemoisne, *Degas et Son Oeuvre, Catalogue Raisonée* (pubd. by Paul Brame and C. M. deHauke), vol. V (now in preparation)

[See illustration]

[NUMBER 76]

850-

AMEDEO MODIGLIANI ITALIAN: 1884-1920

76. *PORTRAIT OF A WOMAN.* Bust-length portrait of a young woman with light hair, wearing a henna red gown with a round neck, her head outlined against a background patterned with flowers in blue and red on a cream white ground. (*N. Y. Private Collector*) 28½ *x* 21 *inches*

From Paul Guillaume, Paris

Exhibited at the Pennsylvania Museum of Art, Philadelphia, Pa., 1934

[See illustration]

[NUMBER 77]

2500

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

77. *NUDE IN A LANDSCAPE.* A little red-haired girl is bathing in a shallow pool in the right foreground; four big trees with heavy foliage surround a white mansion. Brilliant blue sky. Signed at lower left RENOIR. 11½ *x* 15 *inches*
Collection of Ambroise Vollard, Paris

[See illustration]

[NUMBER 78]

2100

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

78. *APPLES.* Three Calville apples on a blue plate placed on a white cloth, a lemon at the left. Signed at lower right RENOIR. (*N. Y. Private Collector*)
13 *x* 18¼ *inches*

Acquired from the artist
From Durand-Ruel, Paris
Exhibited at the Kunsthalle, Bremen, 1914
Exhibited at the Paul Cassirer Galleries, Berlin
Exhibited at the Baltimore Museum of Art, Baltimore, Md., 1940
Exhibition, Jardin d'Eté, Co-ordinating Council of French Relief Societies, New York, 1944
Illustrated in Julius Meier-Graefe, *Renoir,* 1929, p. 217

[See illustration]

JEAN LOUIS FORAIN — FRENCH: 1852-1931

79. *LES JUGES.* Three judges in gray and brownish robes, at a table covered with paper; two of them are eagerly studying the case, a third one in the rear smiling with a mocking gesture, his hand raised to his forehead. Inscribed by the artist at lower left, *'a Lamberjack-son ami Forain.'* (*N. Y. Private Collector*) 21½ *x* 25½ *inches*

Collection of Jules Reus, Paris

[See illustration]

MAURICE DE VLAMINCK — FRENCH: B. 1876

80. *LANDSCAPE.* White farm buildings with brown roofs border a village street before a blue sky. A tree in autumn foliage is seen at the extreme left. Signed at lower right VLAMINCK. (*Calif. Private Collector*) 15 *x* 18¼ *inches*

From the Galerie Thannhauser, Munich

LUCIEN ADRION — FRENCH: B. 1889

81. *RIVER SCENE.* A river with lively green trees bordering the banks forms a basin; two white and red houseboats are moored to the shore. In the distance, numerous smaller sailing boats are seen. Signed at lower right ADRION. (*N. Y. Private Collector*) 21½ *x* 25½ *inches*

MILTON AVERY — AMERICAN: B. 1893

82. *CHECKERBOARD ON GREEN STOOL.* A girl facing the observer, and a boy seen only in scant profile at the left, bending over a checkerboard on a green stool; eggshell background. Signed at lower left MILTON AVERY, and dated 1943. (*Roberts*) 36 *x* 28 *inches*

[NUMBER 79]

HENRI MATISSE — FRENCH: B. 1869

1700

83. *LE CONCERT*. A woman wearing a blue dress is playing the violin, seated to the left before a mahogany grand piano, on which a music sheet and a vase with flowers are seen. A fresco of rose and yellow painted arches in the background. Signed at lower left HENRI MATISSE. *Pastel:* 20 *x* 25 *inches*

From Bernheim-jeune, Paris
From the Bignou Gallery, Paris
From Rosenberg & Helft, London
Collection of Georges Lurcy, New York

[See illustration]

[NUMBER 83]

MARY CASSATT — AMERICAN: 1855-1926

1700–

84. *JEUNE FILLE DANS UN PARC.* Three-quarter-length figure of a young girl, seated to the left in a garden chair, on a path before a background of green foliage. She is clad in a dark greenish dress and cape, with blue gauze neckerchief, gray gloves, and a puce bonnet also trimmed with gauze. Signed at lower left MARY CASSATT. (*N. Y. Private Collector*) 28 *x* 35½ *inches*

Collection of Ambroise Vollard, Paris

[See illustration]

[NUMBER 84]

CLAUDE MONET — FRENCH: 1840-1926

3100

85. *PEUPLIERS EN AUTOMNE A GIVERNY.* A placid stream in the foreground reflects a row of tall clipped poplars that lines the bank, another row stretching at right angles to the first from the extreme left. The trees are in the colors of early fall, except for small bright green tufts on the trunks; along the bank, the herbage shows emerald tones, with blue shadows and touches of purple. Signed at lower right CLAUDE MONET, and dated '91. (*N. Y. Private Collector*) 39½ *x* 26 *inches*

Note: Theodore Duret in his book *Manet and the French Impressionists,* 1910, refers to the series known as *Les Peupliers* as follows: "While walking among the meadows at Giverny, he saw a long and sinuous line of poplars, which, when seen from certain points of view, silhouetted themselves against one another. He proceeded to paint them. He discovered that the arrangement which the Giverny poplars gave him was analogous to one which Hiroshige had previously met with in Japan. . . . Monet must have been struck by the analogy between the Giverny poplars and the cedars of Horoshige—a curious case of the work of one great artist influencing another through a suggestion of nature".

From Durand-Ruel, Paris

Collection of Henry Sayles, Boston, Mass., 1920

Exhibition of Paintings by American, French and English Artists, Carroll-Knight Gallery, St. Louis, Mo., 1947, no. 6

Exhibition of French Paintings, 1847-1946, Wilmington Society of Fine Arts, Wilmington Del., 1948, no. 29

Illustrated in Wynford Dewhurst, *Impressionist Painting, Its Genius and Development,* 1904, pp. 42-43

[See illustration]

[NUMBER 85]

PAUL GAUGUIN — FRENCH: 1848-1903

4200—

86. *PRES DE LA FERME.* Farm buildings are disposed around a green meadow with luxuriant trees in green and russet shades before a screen of firs; in the foreground a little girl is guarding a brown cow lying on the grass, its back turned to the observer. Light turquoise sky with rose and mauve clouds. Signed at lower left P. GAUGUIN, and dated '87. (*N. Y. Private Collector*)

28½ *x* 39 *inches*

Collection of the Comte de Segny, Paris
From the Käthe Perls Galleries, Paris
From the French Art Gallery, London
Gauguin Exhibition, Maison Doré, Paris
Exhibited at the Milwaukee Art Institute, Milwaukee, Wis., 1948

[See illustration]

[NUMBER 86]

PABLO PICASSO — SPANISH: B. 1881

700—

87. *BONE FORMS: PROJECT FOR A MONUMENT.* Gray and fawn bone structures in balance before a blue sky with clouds. Signed at lower left PICASSO, and dated *I-II-XXX.* *Oil on cradled panel:* 26 *x* 19½ *inches*

From the Galerie Georges Petit, Paris

Collection of Mr and Mrs F. Valentine Dudensing, New York

From the Valentine Gallery, New York

Collection of Walter P. Chrysler, Jr., Parke-Bernet Galleries, Inc, 1946

Exhibited by the Renaissance Society of the University of Chicago, Chicago

Exhibition of the Walter P. Chrysler, Jr. Collection, The Arts Club of Chicago, Chicago, 1937, no. 33

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 12

Exhibition of Seven Centuries of Painting, M. H. de Young Memorial Museum, San Francisco, 1939-40, no. 203

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 183, illustrated in the catalogue

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 183, illustrated in the catalogue

Illustrated in Helen Gardner, *Art Through the Ages,* p. 724, no. 867

Mentioned in Marion Junkin, *Art in America,* 1941, p. 106

[See illustration]

[NUMBER 87]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

3500

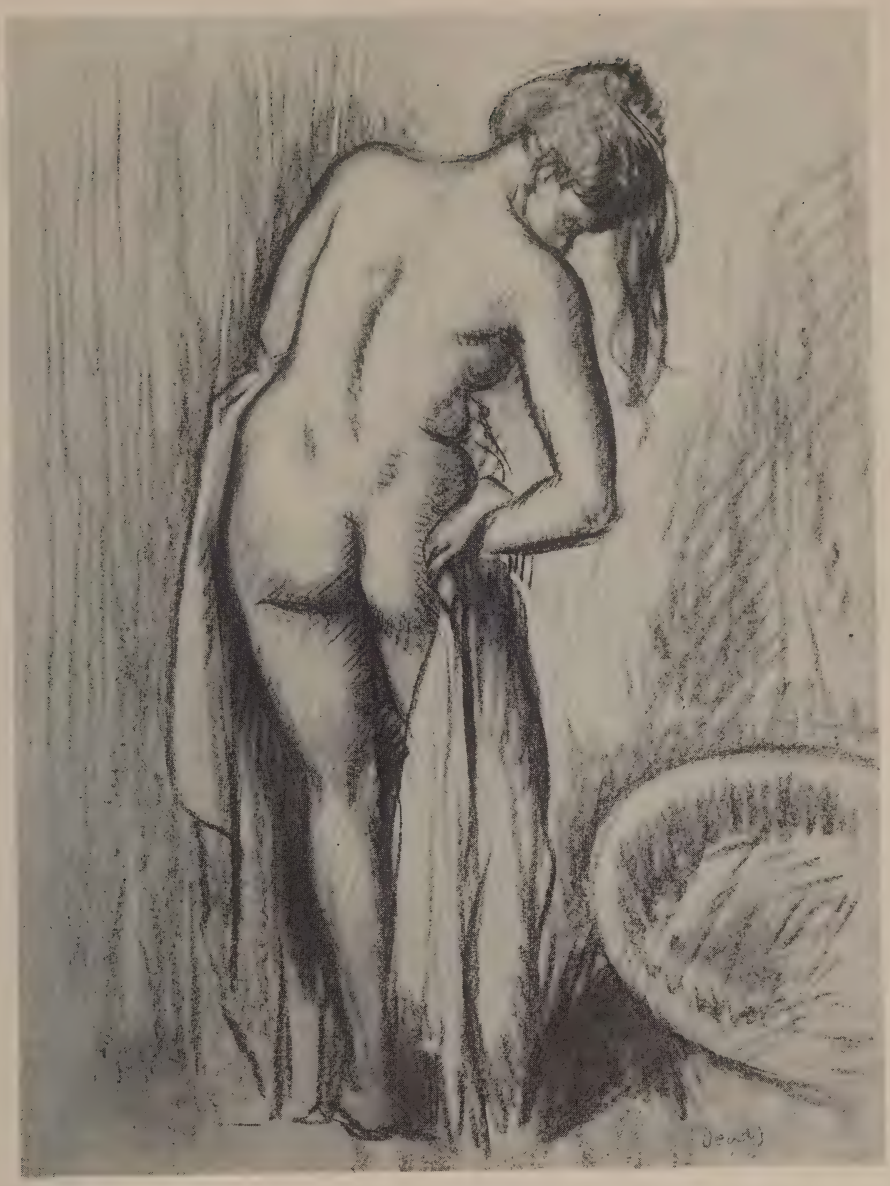
88. *APRES LE BAIN.* Figure of a nude woman standing in her bathroom, bending over to the right, to dry herself, her back to the observer, her head shown in profile, a tress of reddish hair emphasizing the movement. The bathtub is seen at lower right. Signed at lower right DEGAS. (*N. Y. Private Collector*)

Pastel: 24 *x* 18 *inches*

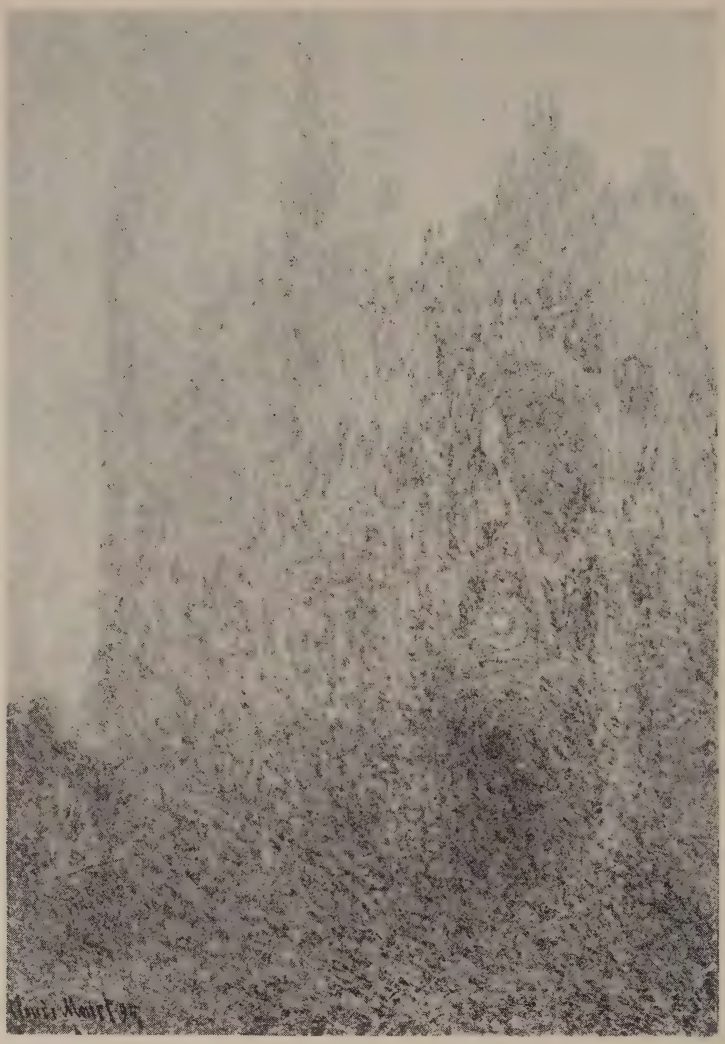
From the Galerie Zak, Paris

Collection of Frank Crowninshield, New York

[See illustration]



[NUMBER 88]



[NUMBER 89]

900

CLAUDE MONET — FRENCH: 1840-1926

89. *ROUEN CATHEDRAL IN MIST.* View of the Cathedral from the west end, with the Gothic structure reaching into the luminous sky reflecting a blue light through the haze; the two towers seen to the left, and the recessed rose window at the right above the arched entrance. Signed at lower left CLAUDE MONET, and dated '94. (*N. Y. Private Collector*) *Oil:* 41¾ *x* 28¾ *inches*

Collection of Blanche Monet, daughter of the artist, Paris

[See illustration]

[NUMBER 90]

$2100_

MARC CHAGALL — RUSSIAN: B. 1887

90. *RUSSIAN FANTASY*. A woman in red dress before a background of foliage embraces a blue cow; a large bouquet in the immediate foreground above the animal's back. A boy in a Russian village seen before a night sky is milking a rose cow on the roof of a house. Signed at lower right CHAGALL MARC, and dated 1925. (*Stern*) 37 *x* 29 *inches*

Note: An important and characteristic example of the well-constructed work of the early twenties; the woman is understood to be the artist's wife.

From the Galerie Granoff, Paris

[See illustration]

MOISE KISLING — POLISH-FRENCH: B. 1891

91. *PORTRAIT OF A GIRL.* Three-quarter-length seated figure of a half nude girl with auburn hair, her head turned slightly to the right, her chin resting on her right hand. A blue skirt covers her knees; red shaded background. Signed at upper right KISLING. (*Kuffner*) 29 *x* 21½ *inches*

LUCIEN ADRION — FRENCH: B. 1889

92. *PAYSAGE D'HIVER, BIEVRES.* Snow-covered hills before a beach where small huts are huddled near the shore. From a yellow house on an elevation, and surrounded by bushes, a view of the distant ocean. Inscribed on the back of the painting *Vue Prise de notre Fenêtre à Bièvres.* Signed at lower right ADRION, and dated '30. (*Vogel*) 25 *x* 32 *inches*

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1817-1878

93. *LANDSCAPE.* Green shores border a wide river animated with ducks. At the left a hamlet with trees in heavy foliage before a cloudy sky, which reflects the light of an approaching sunset. In the foreground a brown cow is watering. Signed at lower right DAUBIGNY, and dated 1872. (*Montmartin*) *Panel:* 13½ *x* 24 *inches*

From the Michaelyan Galleries, Palm Beach, Fla.

MAURICE DE VLAMINCK — FRENCH: B. 1876

94. *A STREET.* A wet road bordered by white farmhouses runs into the foreground; in the middle distance at the bend of a crossroad white barns are seen before green trees. Signed at lower right VLAMINCK. (*Calif. Private Collector*) *Watercolor:* 17¾ *x* 21¼ *inches*

[NUMBER 95]

500

JULES PASCIN — AMERICAN: 1885-1930

95. *SEATED GIRL WITH A HAT.* Three-quarter-length figure of a young woman in a light blue dress with a sapphire blue coat trimmed in red, and wearing a wide-brimmed blue hat; her gloved hands crossed at her breast. A suggestion of a frame and a red chair in the background. Signed at lower left PASCIN. (*Montmartin*) 25½ *x* 21 *inches*

From the Dominion Gallery, Montreal, Que.

[See illustration]

[NUMBER 96]

300

JEAN BOLDINI — ITALIAN: 1845-1931

96. *THE DOWAGER LADY MICHELHAM, WIFE OF THE ENGLISH AMBASSADOR TO FRANCE.* Full-length portrait of a lady seated facing the observer, wearing a corsage of orchids, a rope of pearls and the colorful ribbons of numerous decorations over her silver gray satin evening gown. Signed at lower right BOLDINI. 65½ *x* 44 *inches*

[See illustration]

[NUMBER 97]

150—

JOAQUIN SOROLLA Y BASTIDA SPANISH: 1863-1923

97. *SPANISH DANCER.* Full-length figure of a black-haired girl, her head turned to the left, wearing a peasant dress and a red head cloth, both hands resting on her hips. Signed at lower right J. SOROLLA, and dated 1906.

64 *x* 34 *inches*

[See illustration]

[NUMBER 98]

400—

MARIE LAURENCIN — FRENCH: B. 1885

98. *LE CHAPEAU A LA PLUME.* A blonde girl, arms held close to her body, gazes dreamily into space. She wears a rose blouse with a green collar, and a green cap with a pink ostrich feather. Neutral gray shaded background. Signed at upper right MARIE LAURENCIN. (*Calif. Private Collector*)

26 *x* 21¼ *inches*

From the Galerie Simon, Paris

[See illustration]

100

FRANK WILL — FRENCH CONTEMPORARY

99. *LE QUAI DES FLEURS.* On the cobbles at the right, pots of multicolored flowers are lined up before small shacks, serving as stalls. On the left side of the road a large building with towers and blue slate roofs, before a cloudy sky. Signed at lower left FRANK WILL, *Paris.* 21½ *x* 25 *inches*

225-

ROIG Y SOLER — SPANISH: XIX CENTURY

99A. *VALENCIAN BEACH.* Figures in Valencian sailing boats on a beach; a blue sea in the right distance. In the foreground, children before the white walls of rustic houses. Signed ROIG Y SOLER. (*Long Island Private Collector*) 24 *x* 40 *inches*

35-

ORONZO GASPARO — AMERICAN: B. 1903

100. *SYMBOLIC COMPOSITION.* Colorful arrangement of birds, snakes, flowers, decorative fabrics, a nude and a skull; an invisible person is playing a guitar. At the left in a wreath of flowers a girl in white and black robes clasps her hands in meditation. Signed at lower right ORONZO GASPARO, and dated 1942. (*Newburg*) *Watercolor:* 19½ *x* 25¼ *inches*

75-

HENRI LEBASQUE — FRENCH: 1865-1937

101. *ANTIBES.* An open window with multicolored drapes reveals a view of a small harbor with sailboats anchored in the choppy water. Along the *quai,* red-roofed houses before a mountain. In the foreground, a child and a green checked cloth hanging on a trellis. Signed at lower left, LEBASQUE. (*Montmartin*) 23 *x* 19 *inches*

Acquired from the artist

25-

HENRI BURKHARD — AMERICAN CONTEMPORARY

102. *STILL LIFE: FRUIT AND FISH.* Twin fish at the left before a sky background, with a green pear, a scarlet and yellow cup, and purple grapes before a cream white cloth to the right. Signed at lower left BURKHARD. (*N. Y. Private Collector*) 23¾ *x* 17½ *inches*

225-

LUCIEN ADRION — FRENCH: B. 1889

103. *LA PLAGE.* Gay scene on a beach with tiny figures, standing, sitting and sunbathing in red beach chairs; most of them looking out to the turquoise green sea. Signed at lower right ADRION. (*Newburg*) *On board:* 14½ *x* 17½ *inches*

Acquired from the artist, 1920

450-

MOISE KISLING — POLISH-FRENCH: B. 1891

104. *RECLINING NUDE.* A nude girl lying on a red cloth spread over a green carpet, with her head resting on both arms, which are stretched out under her black hair; shaded blue background. Signed at upper right KISLING. (*Montmartin*) 12 *x* 16½ *inches*

Acquired from the artist

Exhibited at the Pennsylvania Museum of Art, Philadelphia

LUCIEN ADRION — FRENCH: B. 1889

105. *FLEURS.* An assortment of nasturtiums, pink and red poppies, and mauve garden flowers arranged in a green glass vase; blue background. Signed at lower right, and dated '37. (*N. Y. Private Collector*) 15 *x* 18¼ *inches*

Acquired from the artist

GEORGE GROSZ — AMERICAN: B. 1893

106. *DIE EXPLOSION.* Depicting in the cubistic manner a violent eruption in a house; the windows are lighted by red flames and flying pieces of stone are scattered about. Illegible signature at lower right. (*N. Y. Private Collector*) *On board:* 18¾ *x* 26¾ *inches*

Painted in 1917

From the Flechtheim Gallery, Berlin

J. B. CARDOZO, JR. — BRAZILIAN CONTEMPORARY

107. *TREE TRUNKS.* Two stout tree trunks rising into the air, a log between them; a yellow butterfly on the log and a smaller blue one on the right-hand tree, at the foot of which a snake is slithering in the direction of a mouse and beetle in the grassy foreground. Signed at lower right J. B. CARDOZO, JR., and dated 21/8/1937. 29 *x* 21¼ *inches*

HOBART NICHOLS, P.N.A. — AMERICAN: B. 1869

108. *LANDSCAPE.* A white cottage with a slate roof, and a picket fence behind birch trees and bushes in yellow autumn foliage. A woman with her back to the observer walking towards the house. Signed at lower left HOBART NICHOLS. (*Lyke*) *Panel:* 12 *x* 16 *inches*

Acquired from the artist

AUGUSTUS EDWIN JOHN, R.A. (ATTRIBUTED TO)

BRITISH: B. 1879

109. *STILL LIFE.* A yellow teacup, patterned in green, yellow, and orange, before a yellow-green ground, with a blue and a black vase placed at the left. Signed at upper right JOHN. (*N. Y. Private Collector*) 15¼ *x* 13¼ *inches*

Collection of A. E. Austin, Jr., Hartford, Conn.

Price.

MARIO ALONSO — MEXICAN: B. 1912

110. *LOS TORITOS (BULL AND COW)*. A purple bull and recumbent cow in a green landscape. Signed at lower right M. ALONSO, and dated '38. (*N. Y. Private Collector*) *Ink and watercolor:* 9½ *x* 10¾ *inches*

Exhibition of Twenty Centuries of Mexican Art, Museum of Modern Art, New York, 1930, no. 137, illustrated in the catalogue

Exhibited at the Yale University Art Gallery, New Haven, Conn., 1943-46

35—

G. DELACOUR — FRENCH CONTEMPORARY

111. *STILL LIFE*. Green and red fishes, and two green fruits, arranged on a white cloth before a green background. Signed at lower left G. DELACOUR. (*Montmartin*) *On board:* 9 *x* 15½ *inches*

25—

N. WIIRALT — FRENCH CONTEMPORARY

112. *THE MUSICIAN*. Three-quarter-length figure in red and blue costume, playing a violin; standing on an ocean floor surrounded by seaflowers. Signed at lower left WIIRALT, and dated 1931. (*N. Y. Private Collector*) *Gouache and watercolor:* 26½ *x* 18¾ *inches*

Acquired from the artist, Paris, 1935

[END OF FIRST SESSION]

$60.360—

SECOND AND LAST SESSION

Thursday, March 31, 1949, at 8 p. m.

CATALOGUE NUMBERS 113 TO 223 INCLUSIVE

MODERN PRINTS

MARIE LAURENCIN — FRENCH: B. 1885

113. *JEUNES FILLES DU BALLET: Colored Lithograph.* Five young girls with wreaths and ribbons in their hair are depicted in graceful movements; the garments and background in blue, rose and black. In the lower margin, a remarque sketch of a portrait head in black. Signed MARIE LAURENCIN.

13¼ *x* 17 *inches*

From the Perls Galleries, New York

GEORGES ROUAULT — FRENCH: B. 1871

114. *STANDING FIGURE, FROM THE PASSION SERIES. Colored Aquatint.* Full-length figure of a man, his back to the observer, his head in profile; in blue and white costume, carrying a yoke on his shoulders. Landscape background. Signed in the stone with initials G R, and dated 1938. (*Hines*)

11¾ *x* 8 *inches*

Note: One of the prints, in full color, designed by Rouault for the *Passion* by André Suarès, published by Ambroise Vollard in Paris.

From the Kleemann Galleries, New York

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

115. *AU THEATRE. Lithograph.* Delteil No. 127. A lady in half-profile is seated in an ornate box, at the left, facing the stage. A monument with an elephant on top is lettered with the names of well-known artists. Two stage hands are working at the right. *Joyant* stamp. Artist's proof, signed in pencil as well as in the stone. (*N. Y. Private Collector*) 22½ *x* 31 *inches*

Couverture de l'Estampe Originale, only state.

Collection of Maurice Joyant, Paris

35-

HENRI DE TOULOUSE-LAUTREC — FRENCH: 1864-1901

116. *LA BOUCHE: Lithograph.* Delteil No. 21. First state of two, before letters, edition of 100 proofs. A dark-haired girl stretched out on her bed, raising her left arm in an attitude of greeting. Signed in the stone with monogram. *Joyant* stamp. (*N. Y. Private Collector*) 10 *x* 12 *inches*

Collection of Maurice Joyant, Paris

45-

GEORGES ROUAULT — FRENCH: B. 1871

117. *DE PROFUNDIS CLAMARI AD TE DOMINE: Etching.* Johnson No. 43. Proof signed in the plate and dated 1927. 23½ *x* 17 *inches*

Exhibited at the Museum of Modern Art, New York
Described in Monroe Wheeler, *Georges Rouault,* 1938

70-

GEORGES ROUAULT — FRENCH: B. 1871

118. *GUERRE EN HORREUR AUX MERES: Etching.* Johnson No. 168: "Miserere et Guerre", plate 44. Proof signed in the plate. Fine impression. 23 *x* 17 *inches*

Illustrated in Johnson, pl. 31
Illustrated in Jewel, *George Rouault,* 1945

50-

JEAN LOUIS FORAIN — FRENCH: 1582-1931

119. *CHEZ LE JUGE D'INSTRUCTION: Lithograph.* Courtroom scene with a witness standing before a table testifying before three judges; two seated and one standing. At the lower left a chair with a briefcase. Signed FORAIN. (*N. Y. Private Collector*) 12½ *x* 21 *inches*

70-

GEORGES ROUAULT — FRENCH: B. 1871

120. *TETE DE JESUS-CHRIST (IN DESIGN OF A CROSS): Etching.* Johnson No. 169: "Miserere et Guerre", plate 54. Proof signed in the plate. Fine impression. 22¾ *x* 16¾ *inches*

140-

GEORGES ROUAULT — FRENCH: B. 1871

121. *TETE DU CHRIST PENCHEE A DROITE: Etching.* Johnson No. 169: "Miserere et Guerre", plate 19. Proof signed in the plate and dated 1922. Fine impression. 20½ *x* 15½ *inches*

Exhibited at the Museum of Modern Art, New York
Exhibited at the Art Institute of Chicago, Chicago, Ill.
Exhibited at the Portland Art Museum, Portland, Ore.

122. VENTURI, LIONELLO. Cézanne. Son Art—Son Oeuvre. 1600 *illustrations,* 2 vols. (one of text and one of plates), 4to, full tan morocco, uncut, with the original paper covers bound in. Paris: Paul Rosenberg, 1936

Edition limited to 1000 numbered sets.

123. MATISSE, HENRI. Jazz. Text in facsimile of the original manuscript. *Numerous illustrations in brilliant poster colors (au pochoir).* Royal folio, original paper covers. Text and plates loosely laid in original board portfolio and case as issued. Paris: Editions Verve, 1947

Edition limited to 270 copies signed in pencil by Matisse.

MODERN PAINTINGS AND DRAWINGS

JOHANN BARTHOLD JONGKIND Dutch: 1819-1891

124. *PORT DE HONFLEUR.* Flagged sailing vessels, dinghies and rowboats in a choppy harbor before a cloudy sky. At the left, small buildings; a rocky coast with a lighthouse at the right. Inscribed at lower right *Sortie du Port de Honfleur,* and signed at lower left JONGKIND, 1864. (*N. Y. Private Collector*) *Pen drawing:* 8½ *x* 12¼ *inches*

Note: An etching of the subject is in John Rewald, *The History of Impressionism,* 1946, p. 107.

Collection of Baron Holzapfel, Paris

JEAN BAPTISTE ARMAND GUILLAUMIN French: 1841-1927

125. *LA MAISON A TRAVERS LES ARBRES.* Small white houses with tile roofs peep through a hilly orchard on a sunlit grassy slope. Signed at lower right GUILLAUMIN. (*Montmartin*) 7½ *x* 9½ *inches*

CLAUDE MONET French: 1840-1926

126. *LANDSCAPE.* A turquoise blue stream before a rocky wooded elevation boils into a torrential white foam in the foreground. Signed at lower right CLAUDE MONET, and inscribed on back of painting in Monet's hand. (*Montmartin*) *Panel:* 7 *x* 9½ *inches*

CHILDE HASSAM, N.A. American: 1859-1935

127. *PERREOS (COTES DU NORD) NEAR BREST.* The deep turquoise blue ocean breaks in surf along a sandy beach enlivened with bathhouses and figures before the old hill town. A path in the foreground lined with green bushes is animated with figures walking towards the beach. Signed at lower left CHILDE HASSAM. (*Montmartin*) *Panel:* 7 *x* 10 *inches*

From the Schneider-Gabriel Galleries, New York

[NUMBER 128]

275

PABLO PICASSO SPANISH: B. 1881

128. *WOMAN SEATED.* A nude woman seated, her head leaning on her right arm, which rests on her thigh. Signed at lower right PICASSO, and dated '10.

Ink drawing: 7½ *x* 8½ *inches*

Collection of Louis Vauxelles, Paris

[See illustration]

[NUMBER 129]

6 65-

MAURICE UTRILLO FRENCH: B. 1883

129. *CABARET DU LAPIN AGILE.* A narrow street, bordered by a white wall and humble buildings, leads diagonally into the foreground; figures are walking away from the observer, and a white fence is seen at the left. The inscription of the title is on an orange-colored sign. Signed at lower right MAURICE UTRILLO. *V.* (*Stern*) *Gouache:* 14 *x* 19¼ *inches*

Painted in 1915-20

Purchased from the wife of the artist at the Galerie Zak, Paris

[See illustration]

FERNAND LEGER — FRENCH: B. 1881

130. *ABSTRACT COMPOSITIONS: TWO DRAWINGS.* [A] A picture frame, and two sticks in a pail, superimposed by a rose; a snake is developed out of the centre of the rose, and printed letters *I.N.* are written on the background. [B] Snake motives before a palm and a barren tree trunk, a rock and broken parts of a fence behind it. Signed at lower right F.L., and dated '43.

Pen and ink: 6¾ *x* 8 *inches*

Acquired from the artist
From the Valentine Gallery, New York

GEORGES PIERRE SEURAT — FRENCH: 1859-1891

131. *LE CHIFFONNIER.* Depicting a peasant walking in the foreground with a basket on his back, sharply silhouetted against a white hill. A dark sky completes a strong impressionistic composition. *Black chalk:* 9½ *x* 12¾ *inches*

Collection of Paul Signac, Paris
Seurat Exhibitions, Paris, 1906-1926
From the Valentine Gallery, New York
Illustrated in *Seurat Teguinger,* Copenhagen, 1946

ARISTIDE MAILLOL — FRENCH: B. 1861

133. *ADAM AND EVE.* Nude figures seated beneath the spreading branches of two trees. Signed at lower right ARISTIDE MAILLOL, and at lower left with monogram A.M. (*Hines*) *Pen and ink on tan paper:* 10 *x* 13¼ *inches*

From the Lilienfeld Galleries, New York

HENRI MATISSE — FRENCH: B. 1869

134. *JEUNE FEMME.* Oval head and bust of a young woman, leaning slightly to the left, wearing a V-necked dress with a shawl collar tied in a knot. Signed at lower left MATISSE, and dated '45.

Charcoal drawing: 20½ *x* 15½ *inches*

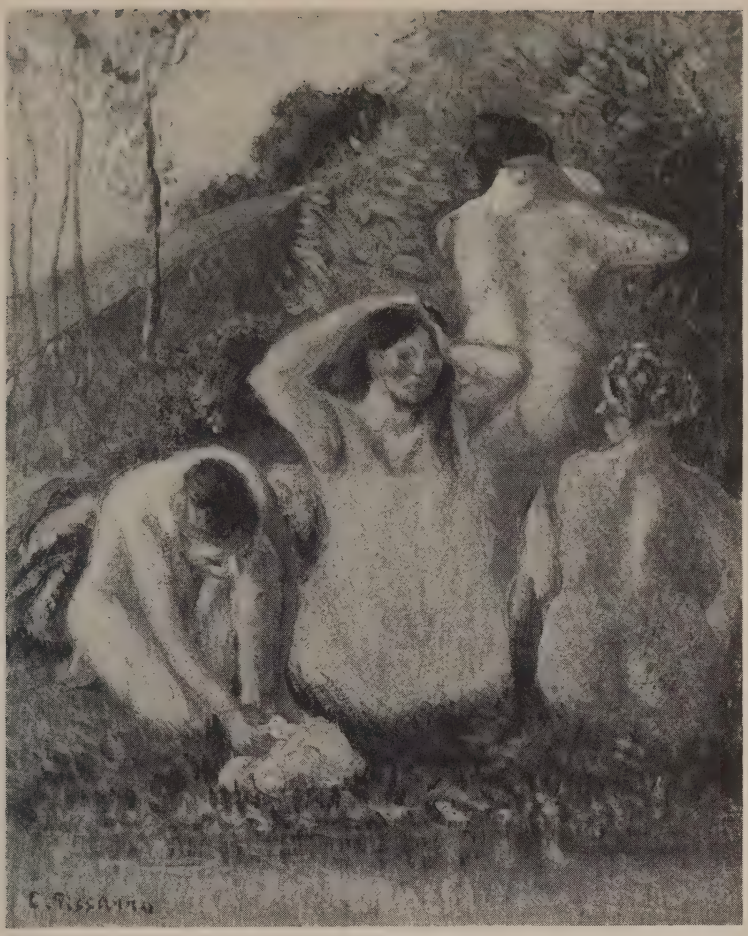
From Theodore Schempp, New York
Illustrated in *Cahiers d'Art,* 1945-46

PAUL GAUGUIN — FRENCH: 1848-1903

135. *BRITTANY PEASANTS.* A girl seated to half right in a wooded landscape, holding a rabbit on her lap; a boy walking in the background attempts to caress another rabbit seated on a grassy slope. (*N. Y. Private Collector*)

Pencil: 13 *x* 9¼ *inches*

Executed about 1894



650-

[NUMBER 136]

CAMILLE PISSARRO — FRENCH: 1831-1903

136. *GROUP DE BAIGNEUSES.* Four bathers, three nude, one in a white shift, grouped on the bank of a river before a screen of green bushes; sloping hills in the background, with slender trees silhouetted against a summer sky; garments of red, blue and white at the left. Signed at lower left C. PISSARRO. (*N. Y. Private Collector*) *Gouache:* 9 *x* 7 *inches*

Painted about 1901

From the Galerie Druet, Paris

From Bernheim jeune & fils, Paris

From the C. W. Kraushaar Art Galleries, New York

Recorded and illustrated in L. R. Pissarro and Lionello Venturi, *Camille Pissarro, Son Art-son Oeuvre,* 1939, vol. I, p. 287, no. 1497; and vol. II, pl. 289, no. 1497

[See illustration]

[NUMBER 137]

275

JULES PASCIN — AMERICAN: 1885-1930

137. *GIRL SEATED.* A girl with henna red hair falling over her shoulders is seated in an upholstered green armchair with her right arm leaning on the elbow rest. She is scantily clad, and looks down at a table in the left foreground. Signed at lower right PASCIN. *Pastel:* 20 *x* 16½ *inches*

Collection of Jules Furthman, Los Angeles, Calif.

[See illustration]

ANDRE DERAIN — FRENCH: B. 1880

138. *DANCERS.* A group of five nude dancing figures, one turning her back to the observer, seen in a round dance, in graceful movement. Signed at lower right ANDRÉ DERAIN. (*N. Y. Private Collector*) *Sepia wash:* 13 *x* 19 *inches*

AUGUSTUS EDWIN JOHN, R.A. — BRITISH: B. 1879

139. *RURAL LIFE.* Composition of three figures in a mountain landscape. An old peasant woman wearing a heavy hooded coat is looking towards the right, where a little boy in a short jacket and a nude maiden are about to wade into a pool. *India wash drawing:* 17½ *x* 15½ *inches*

Painted in 1915

From Scott & Fowles, New York

Collection of John Quinn, New York

Collection of A. Conger Goodyear, Buffalo, N. Y.

Exhibition of Works by Augustus John, Chenil Galleries, London, 1916

MARIE LAURENCIN — FRENCH: B. 1885

140. *PORTRAIT OF TWO GIRLS.* Head and shoulders of two young women, one with a Eugénie hat veiled with white striped chiffon, the other with a blue ribbon in her hair. Signed at lower left MARIE LAURENCIN. *Watercolor:* 13 *x* 9¾ *inches*

MOISE KISLING — POLISH-FRENCH: B. 1891

141. *FLOWERS.* A royal blue vase filled with a brilliant assortment of red, purple, yellow and white flowers, before a shaded sky blue background. Signed at lower left KISLING. (*Long Island Private Collector*) 15¾ *x* 22 *inches*

ANDRE DERAIN — FRENCH: B. 1880

141A. *NUDE.* Seated figure of a woman, her head in profile to the left, with her back to the observer. *Sanguine:* 24¾ *x* 18¼ *inches*

[NUMBER 142]

950-

EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

142. *VIEW IN CANNES.* A brown beach stretches along the deep blue Mediterranean animated by small sailboats; bathhouses and colorful groups of promenading figures populate the stone *quai* in the foreground. Cloudy blue sky. Signed at lower right E. BOUDIN, and inscribed at lower left *Cannes.* (*Cartier*)
Panel: 10 *x* 15 *inches*

From Tedesco, Paris and Vienna

[See illustration]

60-

ERNEST LAWSON, N.A. — AMERICAN: 1873-1939

143. *OLD MINE BUILDINGS, CRIPPLE CREEK, COLORADO.* Green mountains surround mining sheds with slate roofs; yellow and red fields outline a slope in the foreground. Signed at lower left E. LAWSON. (*Lyke*)
Masonite board: 11 *x* 14 *inches*

[NUMBER 144]

325 FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

144. *THE DEATH OF PRIAM AND HECUBA.* King Priam in white robes and with golden harp kneels at the left facing the half-naked murderer who stands with raised club; behind him a Greek warrior with golden helmet and red draperies watching with folded arms. In the shadow at the right sprawls the slain Hecuba. Signed in red on a monument E. DELACROIX, and dated illegibly. 12½ *x* 15¾ *inches*

[See illustration]

HENRI FANTIN-LATOUR FRENCH: 1836-1904

145. *INTERIOR.* A red chair at the left before a window with white curtains, and an open door leading to a green-walled room, where a wardrobe is visible. Signed at right FANTIN, and dated '61. (*N. Y. Private Collector*)

10¾ *x* 9 *inches*

[NUMBER 146]

1500

ODILON REDON — FRENCH: 1840-1916

146. *APOLLO*. Apollo on his chariot, drawn by white horses, is seen riding into the ether in an exuberance of light before a blue and purple sky. On a hilly green foreground, colorful plants. Signed at lower left ODILON REDON. (*N. Y. Private Collector*) *Pastel:* 13 *x* 10¼ *inches*

Exhibition of Works by Odilon Redon, Carroll Galleries, New York, 1915
Exhibited at the Schaeffer Galleries, New York, 1948

[See illustration]

[NUMBER 147]

1000-

EDOUARD MANET FRENCH: 1832-1883

147. *LA RUE MOSNIER ET LE REMOULEUR.* A grinder working at his wheel standing at a street corner near a lamp post in the left foreground, the sidewalk turning diagonally towards the observer. 16 *x* 13 *inches*

Note: Painted from the window of Manet's *atelier* in the rue de St. Petersbourg.

Painted in 1875

Vente Manet, 1884, no. 104

Described and illustrated in A. Tabarant, *Manet,* 1931, no. 279, page 327

Illustrated in Jamot and Wildenstein, *Manet,* 1932, no. 469

[See illustration]

GLADYS ROCKMORE DAVIS, A.N.A. AMERICAN: FL. 1935

148. *BALLET BACKSTAGE.* Two creole girls, half clad, one seen from the back, are seated at their dressing tables putting on their make-up. Blue and purple gowns hang over their chairs. In the foreground, the head and shoulders of a blonde wearing a red flower hat and looking into a mirror. Signed with initials G.R.D. at lower left. 11 *x* 16¾ *inches*

From the Midtown Gallery, New York

Collection of Sam Jaffe, Los Angeles, Calif.

Collection of Jimmy McHugh, Los Angeles, Calif.

Illustrated in F. R. Davis, *American Artists Group* (Monograph 10)

MILTON AVERY AMERICAN: B. 1893

149. *GIRL DRAWING.* A young girl wearing a dark dress with a red checked apron leans over a table with her right arm outstretched, drawing on a folio. Signed at lower right MILTON AVERY. (*Calif. Private Collector*)

On board: 10 *x* 13½ *inches*

MOISE KISLING POLISH-FRENCH: 1831-1934

150. *STILL LIFE.* A bouquet of mimosas in a green vase is arranged in an oval shape before a shaded blue background. Signed at lower left KISLING. (*Montmartin*) 16 *x* 10¾ *inches*

Acquired from the artist

MAURICE DE VLAMINCK FRENCH: B. 1876

151. *WINTER LANDSCAPE.* Bare trees at the left strongly outlined in black and white before snow-covered fields, a distant hamlet visible at the foot of a mountain. Signed at lower right VLAMINCK. (*Newburg*) 15 *x* 18½ *inches*

From the Flechtheim Galleries, Berlin

[NUMBER 152]

950

AUGUSTE RODIN — FRENCH: 1840-1917

152. *L'AGE D'AIRAIN: Bronze.* Standing nude figure of a muscular youth, his right arm raised to his head, his left fist clenched, his right leg slightly flexed in the classical manner. Signed RODIN on plinth, and A. RODIN under foot. Cast by Alexis Rudier, Paris. *Height* 26 *inches*

Note: This sculpture was first called *The Awakening Man,* later *The Man of the First Ages,* but achieved immortality under its final name *The Age of Brass.* It can be found in virtually all the standard works on Rodin (e. g. *infra*)

Executed in 1876

Collection Jean de Ruaz, Paris

Illustrated in Georges Grappe, *Le Musée Rodin,* nos. 4 and 5

[See illustration]

JEAN DUFY — FRENCH: B. 1888

153. *MUSIQUE DE LA GARDE REPUBLICAINE.* The musicians in their gay uniforms are seated in a semicircle at their music stands, the tambours behind them on both sides. The conductor, wearing a tricorn, is seen from behind, with his baton raised. Signed at lower right JEAN DUFY, and dated 1924.

Gouache and watercolor: 16¾ *x* 20¾ *inches*

MARIE LAURENCIN — FRENCH: B. 1885

154. *DANSEUSE.* Full-length figure of a young girl in pale rose gown and a gray headdress, holding a globe, and standing beside a bright rose drapery; two blue doves flying at either side. Signed at lower right MARIE LAURENCIN. (*N. Y. Private Collector*)

Gouache and watercolor: 10 *x* 16 *inches*

EMILIO GRAU-SALA — SPANISH CONTEMPORARY

154A. *NATURE MORTE.* A flowered coffee pot, a bowl, and dish of fruit placed upon a green table top beside a bouquet of red flowers lying on a white paper at the left. View of a landscape seen above the balustrade in the background. Signed at lower right GRAU SALA, and dated '32. (*Long Island Private Collector*)

22 *x* 18 *inches*

GIORGIO DE CHIRICO — ITALIAN: B. 1888

155. *CHEVAUX.* In gray and sanguine, depicting two horses with red manes in a landscape before a temple and fallen masonry, seen in the distance at the right. Signed at lower left G. DE CHIRICO. (*N. Y. Private Collector*)

17¾ *x* 14½ *inches*

MAURICE DE VLAMINCK — FRENCH: 1876-1934

156. *LE VILLAGE.* White houses with red and brown roofs, enclosed by a wall bordering a village street curving into the foreground. Feathery green trees screen the sky. Signed at lower left VLAMINCK. (*N. Y. Private Collector*)

Watercolor: 15¾ *x* 21¼ *inches*

[NUMBER 157]

1000-

EUGENE LOUIS BOUDIN FRENCH: 1824-1898

157. *PORT DE FECAMP.* The gray water of a small harbor reflects the light of a cloudy sky, against which square-rigged vessels with high masts are sharply silhouetted. In the distance, houses and ships along the docks. Signed at lower left E. BOUDIN, and dated *Fécamp,* '83. *Panel:* 16¼ *x* 12¾ *inches*

Collection Laurens-Prinz, Paris

[See illustration]

LOUIS M. EILSHEMIUS — AMERICAN: 1864-1941

158. *LANDSCAPE.* A white farmhouse with red roof is at the right surrounded with trees; on the lawns in the foreground, a woman with turkeys; blue hills in the distance. Signed at lower right ELSHEMUS. (*N. Y. Private Collector*)
Masonite board: 14 *x* 22 *inches*

From the Valentine Gallery, New York

JAMES ORMSBEE CHAPIN — AMERICAN: B. 1887

159. *THE BEGGAR.* In the foreground a man on crutches with a cap in his hand walking to the right; a woman in a red blouse is dropping alms into his cap. Animated market scene with people in the rear. Signed at lower right JAMES CHAPIN, and dated '27. 18 *x* 15 *inches*

SALVADOR DALI — SPANISH: B. 1904

160. *COASTAL SCENE.* A palace in the Chinese style built near a lake at the foot of a mountain topped by an old ruin. Figures in lively movement are playing on the beach. Signed at lower right SALVADOR DALI, and dated 1945. (*N. Y. Private Collector*) *Sanguine watercolor:* 22½ *x* 28¾ *inches*

From M. Knoedler & Co., Inc., New York

RAOUL DUFY — FRENCH: B. 1880

161. *CELEBRATION OF THE 14TH OF JULY IN NICE.* Red brick buildings enclose an amusement park with garlands and flags of all kinds in brilliant colors hanging before the blue sky. Signed at lower centre RAOUL DUFY. (*Montmartin*) 21½ *x* 18 *inches*

PAUL CEZANNE — FRENCH: 1839-1906

162. *ARBRES, AIX-EN-PROVENCE.* A study of trees, which appear later in important canvases by the master; another on the reverse.
Pencil: 19 *x* 12¾ *inches*

Drawn in 1883-87
Collection of Ambroise Vollard, Paris
Collection of J. Douglas, Esq., London
From the Valentine Gallery, New York

[NUMBER 163]

1300

MAURICE UTRILLO FRENCH: B. 1883

163. *PETIT CHATEAU.* Behind a white stone balustrade, a cluster of buildings with pointed red and blue turrets; snow-covered hills in the background. At right, a stone wall with an arch beneath which three figures are walking, bare trees on either side. Signed at lower right MAURICE UTRILLO *V.* (*N. Y. Private Collector*) 20 *x* 24 *inches*

Painted in 1912

From the Bignou Gallery, New York, 1944

From the Niveau Gallery, New York

[See illustration]

[NUMBER 164]

450-

JULES PASCIN AMERICAN: 1885-1930

164. *NU A LA MANTILLE.* Full-length nude figure of a girl holding a white lace mantilla about her, and wearing green slippers; seated on an apricot drapery partly covering a white chaise longue. Pastel background. (*Meredith*)

On board: 28¾ *x* 23¾ *inches*

Painted in 1929

Acquired from the artist

Recorded and illustrated in Paul Morand, *Pascin,* 1931, no. 42

[See illustration]

[NUMBER 165]

500—

MAURICE DE VLAMINCK FRENCH: B. 1876

165. *AU PARC DE VERSAILLES.* At the corner of one of the famous fountains is the statue of the 'Bashful Venus' on a marble plinth, surrounded by brilliant emerald green lawns and trees. Signed at lower right VLAMINCK. (*N. Y. Private Collector*) 28½ *x* 23½ *inches*

Note: The statue was described as "La Vénus Honteuse" at the time when the guide book of the park was drawn up under the direction of Louis XIV. See Raymond Escholier, *Versailles,* 1942, p. 116.

[See illustration]

[NUMBER 166]

975

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

166. *THE MILLINER.* Full-length seated figure of a woman turned in profile to the left; she is trimming a large hat, momentarily looking up from her work. Light sanguine coloring. *Vente* stamp in red at lower left. (*Stern*)

Pastel: 17 *x* 10¼ *inches*

3me. Vente Degas, no. 52
Collection of Mary Cassatt, Paris
Collection M.R.S., Paris, 1931, no. 24
From the Perls Galleries, Paris

[See illustration]

[NUMBER 167]

700-

GEORGES ROUAULT FRENCH: B. 1871

167. *ACROBAT.* Three-quarter-length figure of a muscular youth in blue trunks with his arms raised towards the slightly bent head. Signed at upper right G. ROUAULT. (*Stern*) *Gouache:* 16 *x* 12 *inches*

Painted in 1911-13

From Sam Salz, Paris

Collection of Mary Batsell, New York

Collection of Prof. M. Henry, Bethlehem, Pa.

From Theodore Schempp, New York

[See illustration]

AUGUSTE RODIN — FRENCH: 1840-1917

168. *L'HOMME AU NEZ CASSE: TERRA COTTA.* Mask of a bearded man, his broken nose deviating to the left, his hair tied with a ribbon in the antique manner. Signed inside RODIN, *Nr.* 3. (*Calif. Private Collector*) *Height* 13½ *inches*

Note: Probably Rodin's most famous portrait head, which can be found in virtually all the standard works on the sculptor.

Executed in 1872

Collection of Mrs Jules Mastbaum, Philadelphia

Paris Salon, 1872

Illustrated in Georges Grappe, *Le Musée Rodin,* page 26

Illustrated in *Rodin* (Phaidon Press), 1939, *No.* 3

GEORGE GROSZ — AMERICAN: B. 1893

169. *STILL LIFE.* A red bowl filled with apples is placed on the seat of a wicker chair, a lemon in the foreground; an ornate royal blue Persian shawl is draped over the back of the chair. Gray-yellowish tones suggest an interior. Signed at lower right GROSZ. 24 *x* 20 *inches*

Painted in 1893

LUCIEN ADRION — FRENCH: B. 1889

170. *DEAUVILLE, LA PLAGE.* Beach scene with groups of figures strolling across the golden sand, some resting in beach chairs. In the distance a view of the ocean with a yellow flag marking a border; the scene is crisscrossed with ropes. Signed at lower right ADRION. (*Vogel*) 23½ *x* 28½ *inches*

From Lucien Lefebvre-Foinet, Paris

JEAN DUFY — FRENCH: B. 1888

171. *STILL LIFE.* A green-glazed pottery vase, filled with roses and daisies, rests on a table covered with a Persian rug painted in bold colors. Some papers are scattered on the table, one of them bearing an inscription; a small wicker chair in the immediate foreground. Signed at lower centre JEAN DUFY, and dated '30. 25¾ *x* 20 *inches*

[NUMBER 172]

275-

GIORGIO DE CHIRICO

ITALIAN: B. 1888

172. *LES ASTROLOGUES.* Two figures with egg-shaped heads, without features, are seated on a low golden bench, facing the observer. Their torsos are wrapped in cloths with colorful symbolic ornaments; Grecian folds spread over the legs leave the bare feet uncovered. Signed at lower right G. DE CHIRICO. *(N. Y. Private Collector)* 47 *x* 21½ *inches*

[See illustration]

PAVEL TCHELITCHEW — Russian: b. 1898

173. *DENE ROOS.* A young girl in purplish blue dress stands before an open window overlooking the backyard of tenement buildings, with clotheslines hanging between the houses. A breeze blows the clothes on the upper line; sunset light strikes the walls at the right. Signed at lower right P. TCHELITCHEW. (*N. Y. Private Collector*) *Oil:* 36½ *x* 26 *inches*

Painted in 1937

From the Julien Levy Gallery, New York

Collection of Baron Raoul Kuffner de Dioszegh

SALVADOR DALI — Spanish: b. 1904

174. *LE LICORNE.* Antique buildings surround the shores of a rippling river; anchored vessels and dancing figures appear before a temple at the left, built at the foot of a mountain. In front stands the unicorn, facing a flute-playing satyr. Signed at lower left SALVADOR DALI, and dated 1945. (*Montmartin*) *Watercolor:* 29½ *x* 39½ *inches*

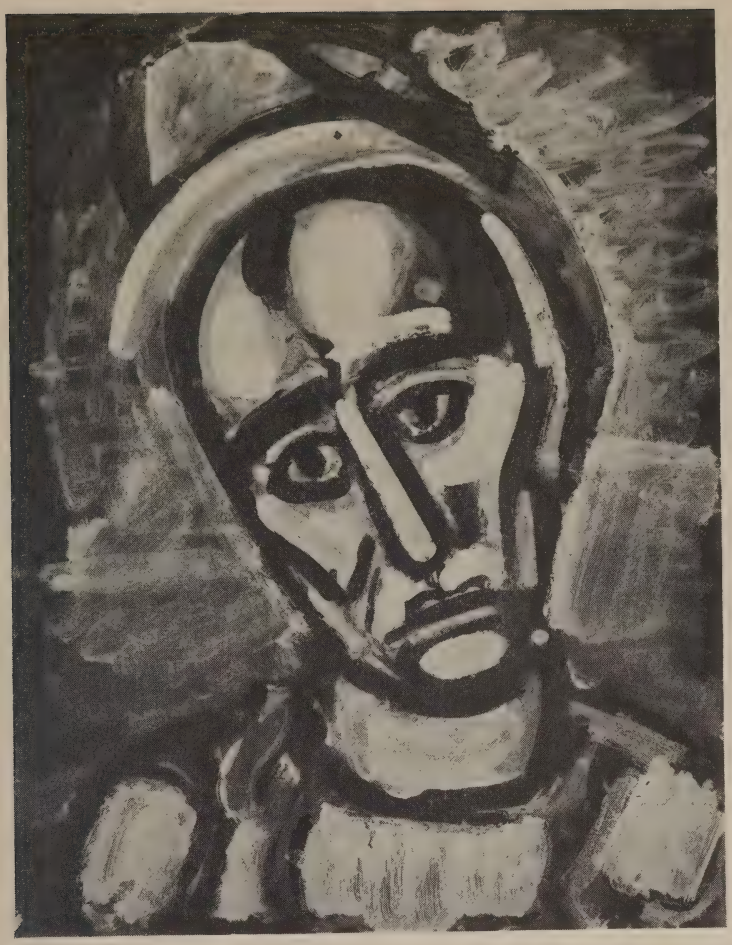
From the Bignou Gallery, New York

JEAN BAPTISTE ARMAND GUILLAUMIN — French: 1841-1927

175. *PAYSAGE.* A gabled red-roofed house surrounded by trees and bushes in varied light green foliage seen at the right, on the bank of a narrow stream which winds across the foreground. On the near bank, brown branches of gnarled bending trees, silhouetted against the woods in the background. Brilliant blue sky. Signed at lower left GUILLAUMIN. (*N. Y. Private Collector*) 26 *x* 31 *inches*

JOHN SLOAN — American: b. 1871

176. *THE RED LANE.* Old dark trees line a red and tan rutted road casting deep red shadows in the foreground. Distant view of grassy hills. Signed at lower right JOHN SLOAN. (*N. Y. Private Collector*) 30 *x* 26 *inches*



[NUMBER 177]

1400-

GEORGES ROUAULT FRENCH: B. 1871

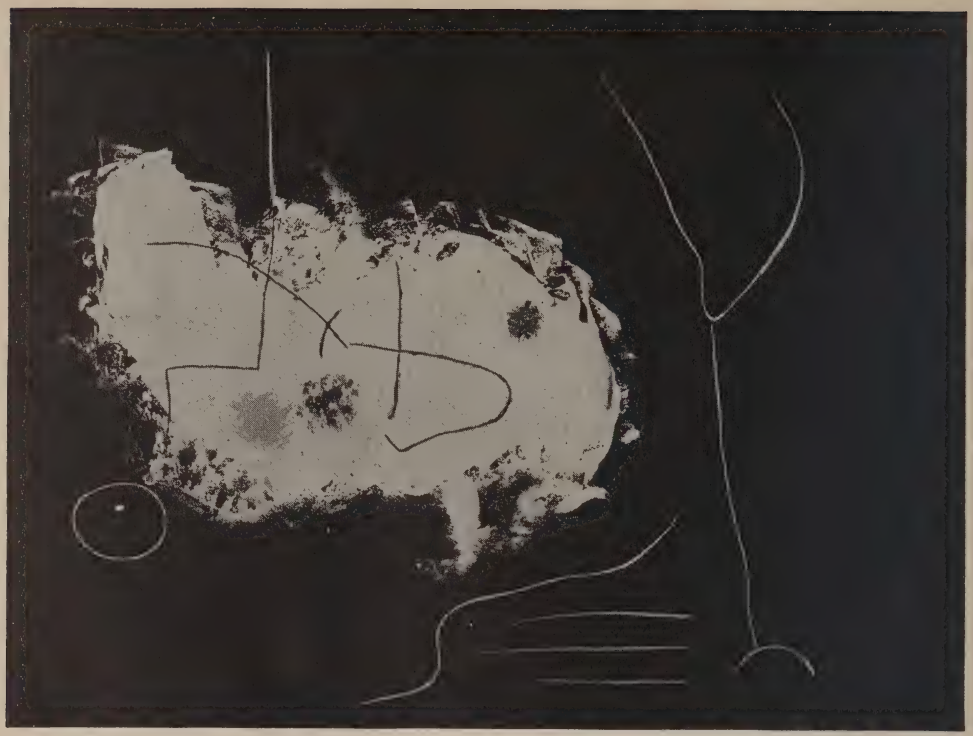
177. *QUI NE SE GRIME PAS.* Head of a pierrot, bent slightly to the left, with a melancholy expression, facing the observer. Painted in light gray and broken rose colors, outlined in black. (*Beres*)

Gouache on black paper: 23¾ *x* 15½ *inches*

Acquired from the artist

Illustrated in Lionello Venturi, *Georges Rouault,* 1940, pl. 59, no. 69

[See illustration]



[NUMBER 178]

JOAN MIRÓ — SPANISH: B. 1893

178. *COMPOSITION: BLACK AND WHITE.* An uninhibited record of the artist's reaction to something seen in nature, perhaps suggested by a full moon rising over a running brook; mainly in white on a black ground. Signed at lower right of white area MIRÓ. *On paper:* 19½ *x* 25 *inches*

Painted in 1927-28

Acquired from the artist

From the Valentine Gallery, New York

[See illustration]

EDMOND CERIA — FRENCH: B. 1884

179. *STILL LIFE.* A Delft compote filled with ripe peaches standing on a crude wooden table, with pumpkins and various fruits around it; at the left a gray pitcher and a container with strawberries. Deep blue background. Signed at lower left CERIA. (*Calif. Private Collector*) 26 *x* 36 *inches*

[NUMBER 180]

PABLO PICASSO — SPANISH: B. 1881

180. *ABSTRACT COMPOSITION.* Coniform composition in outlines of emerald green, black and red, on grounds of yellow, gray-blue and gray. Light gray paneled background. (*Meredith*) 28½ *x* 23½ *inches*

Painted in 1929

From Mme. Jeanne Bucher, Paris

[See illustration]

RUFINO TAMAYO — MEXICAN: B. 1900

181. *THE SINGING WOMAN.* Full-length nude figure of a colored girl, turned to the right, seated on a black wooden chair, playing the lute; wearing a mask and a brilliant red head cloth falling down her back. Signed at lower right TAMAYO, and dated '40. (*N. Y. Private Collector*) 47¼ *x* 33½ *inches*

Recorded and illustrated in Robert Goldwater, *Rufino Tamayo,* 1942, p. 73, pl. 31

[NUMBER 182]

MARIE LAURENCIN — FRENCH: B. 1885

182. *TROIS JEUNES FILLES.* Three young maidens at full length seated on a greenish lawn looking towards the spectator; the blonde girl in the foreground scantily wrapped in a white and rose shawl, holds a guitar, while the dark-haired girl in the centre, dressed in red, has a music sheet on her lap; seated at the left is another girl in a blue and gray garment. Signed at upper right MARIE LAURENCIN, and dated 1939. 20 *x* 24 *inches*

Acquired from the artist

[See illustration]

MOISE KISLING — POLISH: B. 1891

183. *NUDE.* Nude auburn-haired girl seated to the right before a flowering rose bush, her hands clasped above her head. Sky blue background. Signed at lower right KISLING. (*N. Y. Private Collector*) 29 *x* 23¾ *inches*

[NUMBER 184]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

184. *LANDSCAPE.* Rocky hills in rose and yellow-greenish tones, with deep green shaded outlines, are seen before a distant mountain. A serpentine highway curves around the peak. Signed at lower right DEGAS.

Pastel: 12 *x* 16 *inches*

From Durand-Ruel, Paris

From M. Knoedler & Co., Inc., New York

[See illustration]

LUCIEN ADRION FRENCH: B. 1889

185. *STREET SCENE IN PARIS.* A wide avenue in suburban Paris bordered by bare trees, outlined against an autumn sky, with equestrians in the foreground, and automobiles in the central road. Buildings line a green lawn at the left. Signed at lower right ADRION. (*Newburg*) 24 *x* 28½ *inches*

From the Flechtheim Galleries, Berlin

[NUMBER 186]

1100 -MAURICE UTRILLO FRENCH: B. 1883

186. *STREET ON MONTMARTRE.* A narrow street running diagonally into the foreground with figures in colorful costumes walking on the cobblestones. Narrow houses contrast with the white domes of the Sacré Coeur towering in the background. Signed at lower right MAURICE UTRILLO, *V.*

18 *x* 15 *inches*

From the Galerie Petridès, Paris

[See illustration]

[NUMBER 187]

2100.

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

187. *JEUNE FEMME DANS UN PAYSAGE.* Green and rose fields rising from a foreground, where a girl in rose and amber yellow dress with a leghorn hat is seated on the ground, facing half right. Signed at lower right RENOIR. *(N. Y. Private Collector)* 13 *x* 11¼ *inches*

Collection of Henri Canonne, Paris, 1939

Exhibited at Zürich, 1919-20

[See illustration]

[NUMBER 188]

CHILDE HASSAM, N.A. AMERICAN: 1859-1935

188. *PLACE ST. MICHEL.* Two towers of Notre Dame seen against a mauve sky in a misty atmosphere; on the *quai* in the foreground, people are walking over the wet stones with their umbrellas open; street lamps give a hazy light. Red and green lamps on the railway tracks below shine through white clouds of steam. Signed at lower left CHILDE HASSAM, and dated Paris, 1887. (*Montmartin*) 18½ *x* 22 *inches*

1100

[See illustration]

[NUMBER 189]

1600-

JEAN FRANÇOIS RAFFAELLI FRENCH: 1850-1924

189. *PLACE ST. AUGUSTIN.* The Trinité Church is seen behind the wide square animated by pedestrians, a flower vendor, horse-drawn cabs and a bus, the last only partly visible behind a large building at the extreme right; bright fabrics are displayed in front of this shop. Signed at lower left J. F. RAFFAELLI. (*N. Y. Private Collector*) 28 *x* 32 *inches*

From the Galerie Brame, Paris

From the Niveau Gallery, New York

[See illustration]

GEORGES ROUAULT — FRENCH: B. 1871

191. *CLOWN A LA ROSE.* Egg-shaped head of a young clown with white collar and a rose at the left ear; seen against an outlined green background barred in rose. (*Stern*) 24¼ *x* 16¼ *inches*

Note: A letter from M. George Keller of the Bignou Gallery to the owner in reference to the present picture, reads in part as follows: "It was never in Vollard's hands, nor in the trade, having always remained the personal property of the artist. Rouault selected this one, amongst other smaller canvases, from his private collection, to represent him in the exhibition of modern paintings (including Matisses, Bonnards, etc.) in the French Pavilion at the San Francisco World's Fair which opened in 1939. . . . You may be aware of the fact that Rouault has always been very reluctant to lend any of his pictures for exhibition—he did not even lend them for the big exhibition at the Petit Palais in 1937, at the time of the Paris International Exposition. I know he was always very keen on your picture, and it was only at the instance of a personal friend of his that he agreed to let it be shown in San Francisco".

Acquired from the artist

From the Bignou Gallery, New York

Exhibited at the French Pavilion, World's Fair, San Francisco, 1939

French Twentieth Century International Exhibition, Buffalo, Cincinnati and St. Louis, 1944-45

[See illustration]

[NUMBER 191]

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

192. *PORTRAIT OF CLAUDE TERRASSE.* Head-and-shoulders portrait to half left of a man with bushy dark brown hair and full beard, glancing downwards through his pince-nez as if reading; brownish green background. Signed at upper right RENOIR. (*N. Y. Private Collector*) 16¼ *x* 13¼ *inches*

4/400 –

Claude Terrasse (1867-1923), composer of music and organist in several churches in Paris, wrote about twenty operettas and ballets. Among his operettas, the best known are *Les Travaux d'Hercule; Monsieur de la Palisse; Le Sire de Vergy;* and *Le Mariage de Télémaque.* He also wrote the comic opera *Pantagruel.*

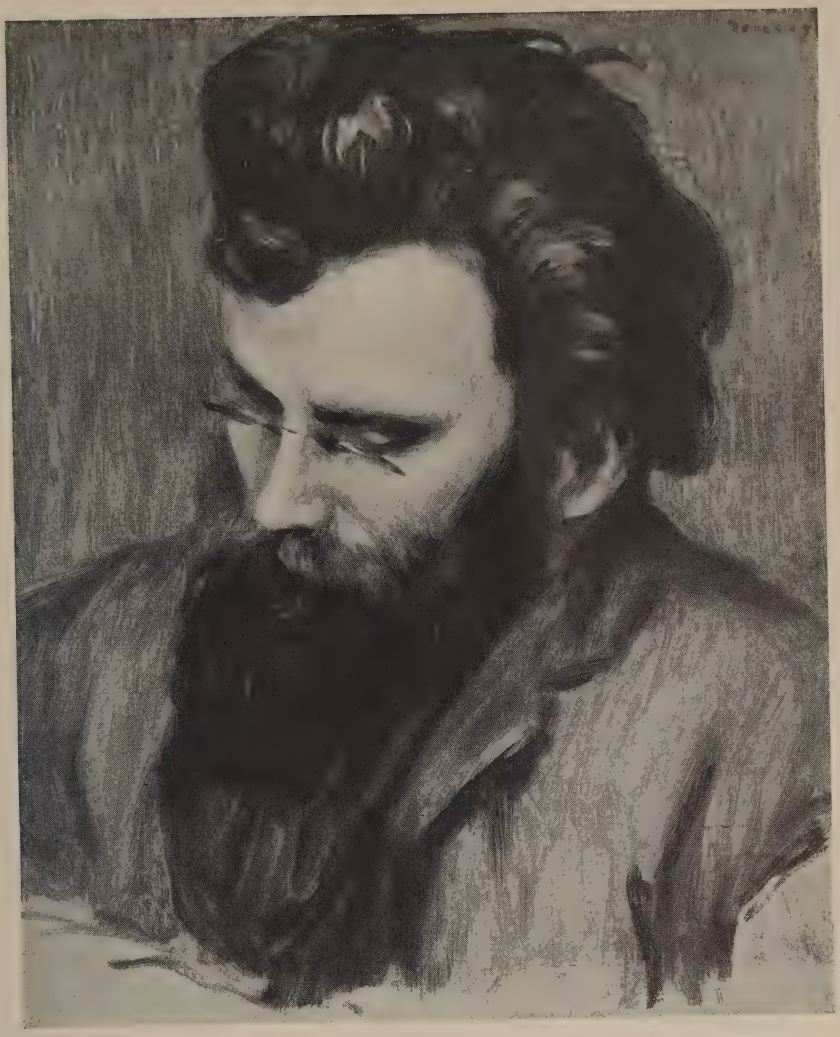
This important portrait was acquired directly from the family of Vollard, and has never been exhibited, nor, to our knowledge, has it previously been published.

Painted about 1885-90

Acquired from the artist

Collection of Ambroise Vollard, Paris

[See illustration]



[NUMBER 192]

GEORGES ROUAULT — FRENCH: B. 1871

193. *UNE FILLE DU CIRQUE.* Head-and-shoulders figure of a young girl in green dress with a white-bordered black cap and a red poppy behind her left ear, facing the observer. She is seated on a sofa; on the blue wall at each side of her head is a bracket. Signed at lower right G. ROUAULT. 24½ *x* 22 *inches*

Acquired from the artist

Collection of Ambroise Vollard, Paris

[See illustration]

[NUMBER 193]

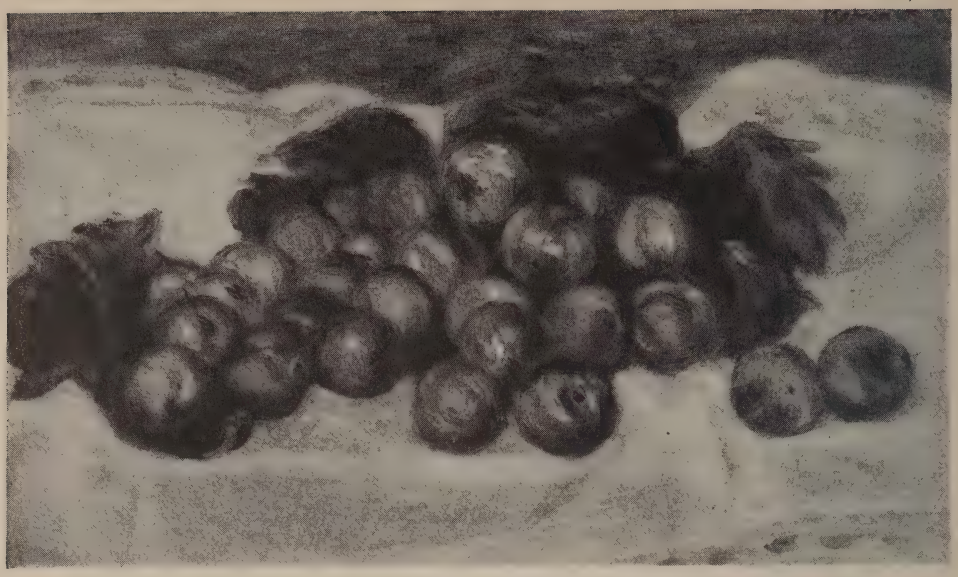
AMEDEO MODIGLIANI — ITALIAN: 1884-1920

194. *HEAD OF A YOUNG GIRL.* Oval head of a girl facing the observer, her shoulders covered with a blue dress, her auburn hair tied with a light gray ribbon. Greenish background with a golden brown wood settle at the right. Signed at upper right MODIGLIANI. (*Beres*) 24 *x* 15 *inches*

Collection Bertin, Paris

[See illustration]

[NUMBER 194]



[NUMBER 195]

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

195. *LES PRUNES.* Arrangement of ripening plums, in red and green, before green leaves, placed upon a white cloth, with dotted rose border; golden yellow background. Signed at upper right RENOIR. 10½ *x* 18 *inches*

3100

Painted in 1907

Acquired from the artist

Collection of Maurice Gagnat, Paris, 1925, no. 79, illustrated in the catalogue

Collection of Charles Carstairs, New York

From M. Knoedler & Co., Inc., New York

[See illustration]

225

JEAN DUFY — FRENCH: B. 1888

196. *INTERIOR WITH NUDE.* A nude girl with her legs crossed seated in her boudoir on a chair covered with a white bath towel. A huge bouquet, and a lute stand behind an armchair which is on a Persian rug. Signed at lower right JEAN DUFY, and dated '28. (*N. Y. Private Collector*) 32½ *x* 25½ *inches*

[NUMBER 197]

JEAN LOUIS FORAIN — FRENCH: 1852-1931

197. *JEUNE FEMME SE VETANT.* Bedroom interior, a young woman at the left with her back to the observer scantily clad in white chemise, putting on her left shoe. At lower right an armchair with a red skirt and a hat box containing a red hat thrown onto it. Signed at lower left FORAIN. (*N. Y. Private Collector*) 29 *x* 24 *inches*

[See illustration]

PIERRE PUVIS DE CHAVANNES — FRENCH: 1824-1898

198. *STUDY FOR THE S. GENEVIEVE FRESCO.* Scene from the fresco of the Panthéon in Paris, depicting the moment when S. Germain, Bishop of Auxerre, surrounded by crowds, passed through France on his way to England, and became aware through divine inspiration of her predestined glory. (*N. Y. Private Collector*) *Charcoal drawing:* 34½ *x* 41¾ *inches*

From Lucien Lefebre-Foinet, Paris

GEORGES D'ESPAGNAT — FRENCH: B. 1870

199. *L'EGLISE DE VERNOUILLET.* Red brick houses in the distance are huddled around a church with a tall spire; bare trees with bushes surround a brilliant green meadow in the foreground. Cloudy sky. Signed at lower left with initials. (*Md. Private Collector*) 26 *x* 32 *inches*

From Durand-Ruel, Paris

LUCIEN ADRION — FRENCH: B. 1889

200. *PARIS STREET SCENE.* Numerous pedestrians promenading in the sunshine near the walls; two policemen in front of a lamppost; the Eiffel Tower seen in the distance at the left. Signed at lower right ADRION. (*Newburg*) *On board:* 14½ *x* 17½ *inches*

Acquired from the artist, 1928

A. VILLACRES — FRENCH CONTEMPORARY

201. *PLACE DU TERTRE, MONTMARTRE.* A street corner, forming a broad square with some bare saplings, is lined with buildings, painted in rose, tan and green, bearing signs of every description. Figures and a pushcart with apples animate the scene. Signed at lower left VILLACRES. (*Montmartin*) 20 *x* 24 *inches*

From the Felix Gouléd Galleries, New York

OTHON FRIESZ — FRENCH: 1879-1949

202. *STILL LIFE.* A brown earthenware pitcher with cornflowers and stocks stands on a white cloth with multicolored embroidery; at the right, a shallow basket filled with oranges and lemons. Yellow and green shaded background. Signed at lower left OTHON FRIESZ, and dated 1939. (*Montmartin*) 25 *x* 21 *inches*

[NUMBER 203]

1100-

CLAUDE MONET — FRENCH: 1840-1926

203. *FOG AT POURVILLE.* Choppy gray-green water, bordered at the right by tall green, yellow, rose and blue reeds extending in a hazy line into the distance. A pale gray sky merges with the water at the horizon. Signed at lower right CLAUDE MONET, and dated '82. (*N. Y. Private Collector*)

23½ *x* 32 *inches*

From Durand-Ruel, New York, 1911

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 17

Exhibition, Contrasts in Impressionism, Baltimore Museum of Art, Baltimore, Md., 1942, no. 10

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]

[NUMBER 204]

RAOUL DUFY — FRENCH: B. 1880

204. *THE ARTIST'S HOUSE.* In an orchard of fruit trees a gabled cottage with white walls is visible through the leafage. In the foreground, a path in purple and pink between green lawns; deep blue sky. Signed below RAOUL DUFY, and dated 1935. (*N. Y. Private Collector*) 18½ *x* 21¾ *inches*

From the Galerie de l'Elysée, Paris

[See illustration]

GEORGE GROSZ — AMERICAN: B. 1893

205. *TABLE TALK.* Three women and two gentlemen in evening dress seated around a table in an animated mood. Champagne in a cooler and glasses are on the table. Signed at lower right GROSZ. (*N. Y. Private Collector*)

Watercolor: 17 *x* 24½ *inches*

Collection of Edward Wadsworth, Esq.

Illustrated in Herbert Read, *Art Now,* 1948, no. 20

[NUMBER 206]

LUCIEN ADRION — FRENCH: B. 1889

206. *SPRING LANDSCAPE.* A road between fields leading to a south of France country estate, surrounded by trees in spring foliage, with a man ploughing. In the immediate foreground is a green lawn with a white picket fence. Signed at lower right ADRION. (*N. Y. Private Collector*) 23¼ *x* 29 *inches*

[See illustration]

ANDRE DERAIN — FRENCH: B. 1880

207. *DIANA.* The Goddess with her nymphs in a deep blue mountain retreat, her hounds jumping around a tablecloth spread on the lawn with various dishes and food. Heavy mauve clouds in a deep blue sky. Signed at lower right A. DERAIN. (*Montmartin*) 10¼ *x* 13¼ *inches*

Acquired from the artist

[NUMBER 208]

IGNACIO ZULOAGA Y ZABALETA

SPANISH: 1870-1945

9050

208. *TWO SPANISH PEASANTS.* A man and a woman seen at full length against a deep blue sky in a hilly landscape; he is carrying his hat in his right hand, and a staff in the left hand. The woman is clasping her hands over her yellow skirt, pulled over her shoulders to form a cloak. Signed at lower left I. ZULOAGA. (*Stonborough*) 78 *x* 63 *inches*

Esposizione Internazionale d'Arte, Venice, 1919

[See illustration]

MARCEL VERTES — HUNGARIAN: B. 1895

209. *FIGURE OF A GIRL.* A half-nude girl is seen from behind, looking out of an open window with green drapes at either side. Her right arm is raised to arrange her hair, and she is clad in mauve underwear. Signed at lower left VERTÈS, and dated 1947. (*Montmartin*) *23 x 17 inches*

Acquired from the artist

JEAN DUFY — FRENCH: B. 1888

210. *LA CAVALCADE.* In a park in spring foliage horseback riders are promenading in groups; a victoria seen at the left, coming towards the observer. Signed at lower right JEAN DUFY. *Gouache and watercolor: 19 x 24½ inches*

RALSTON CRAWFORD — AMERICAN: FL. 1935

211. *DECK LOAD.* A blue harbor with white and grey freighters, seen from the deck of a heavily loaded freighter in the foreground. Heavy white cumulus clouds in a blue sky. Signed at lower right RALSTON CRAWFORD. (*N. Y. Private Collector*) *28 x 40 inches*

OTHON COUBINE — CZECH: B. 1883

212. *LANDSCAPE.* Spring landscape with trees and flowering bushes in a sloping field, scattered buildings and a low wall silhouetted against the horizon beneath a brilliant blue sky. Signed at lower right COUBINE. *22½ x 25½ inches*

Collection of Adolphe Basler, Paris

PETER BLUME — AMERICAN: B. 1906

213. *STILL LIFE.* A purple vase with three daffodils is placed on a multi-colored table painted in geometric sections; a bottle and a wine glass in the foreground. Signed at lower right with initials P.B.

Watercolor and black chalk: 20¼ x 14 inches

JEAN DUFY — FRENCH: B. 1888

214. *LA CORBEILLE DE ROSES.* Pink roses in full bloom arranged with daisies in a small green basket before a blue background. Signed at lower right JEAN DUFY. *Watercolor: 17 x 24½ inches*

Acquired from the artist

CHARLES E. BURCHFIELD — American: b. 1893

215. *THE APPLE BOUGHS.* View of a hay field, grown with wildflowers, shaded in the foreground by the spreading branches of an apple tree; a barn borders the field in the left middle distance. Signed at lower left with monogram CB, and dated 1937. (*Hines*) *Watercolor:* 18½ *x* 26½ *inches*

From the Lilienfeld Galleries, New York

From the Frank K. M. Rehn Galleries, New York

MILTON AVERY — American: b. 1893

216. *LANDSCAPE WITH FIGURES.* A man and two women walking across a sand beach bordered in the rear by houses; the man carries a beach umbrella, the woman next to him has a bag under her arm. Another girl in a turquoise striped bathrobe is seen at the right. Signed at lower left MILTON AVERY. *Watercolor:* 14½ *x* 21¾ *inches*

Acquired from the artist

JOHN WHORF — American: b. 1903

217. *MARINE.* The yacht *Mamie,* with its sails down, the reflections seen in the bright light blue water; a gray barge with deep emerald reflections at the left. Signed at lower right JOHN WHORF. (*N. Y. Private Collector*) *Watercolor:* 14½ *x* 21½ *inches*

AUGUSTUS EDWIN JOHN, R.A. — British: b. 1879

218. *PORTRAIT OF A CHILD.* Head and shoulders of a little boy, facing the observer, in pensive mood; his bristly hair partly covers his forehead. Signed at right JOHN. *Chalk drawing:* 11¼ *x* 8¾ *inches*

WILLIAM RITSCHEL — American: b. 1864

219. *SEASCAPE.* A rolling blue-green sea is breaking into white foaming surf around two ledges of rocks, painted in golden brown, red and purple tones. In the distance a view of rocky shores against a cloudy sky. Signed at lower right W. RITSCHEL. *Watercolor:* 19¾ *x* 27½ *inches*

INNA GARSOIAN — American Contemporary

220. *GARDEN IN NANTUCKET.* In the garden before a gray country house, brilliant tiger lilies in full bloom. White and purple lilac bushes surround the emerald green lawn. Signed at lower left I. GARSOIAN, and on back of canvas. 20 *x* 26 *inches*

Painted in 1943

CHARLES COBELLE — FRENCH CONTEMPORARY

221. *LE JARDIN DES TUILERIES.* Groups of figures on an open terrace in the foreground. In the background a view of the archway leading to the Tuileries Gardens, with yellow buildings of the Louvre at left. Signed at lower right COBELLE. (*Hines*) *Watercolor:* 20½ *x* 26½ *inches*

MARCEL J. L. COSSON — FRENCH CONTEMPORARY

222. *BALLERINAS.* In the foyer of an opera house groups of girls in ballet dress and gentlemen in full evening dress are conversing. Crimson velvet draperies frame a central staircase. Signed at lower right COSSON.
Panel: 12¼ *x* 15½ *inches*

WILLIAM AUERBACH LEVY, A.N.A. — AMERICAN: B. 1889

223. *LOW TIDE.* A white sandy beach lining the blue ocean; dunes overgrown with grass extend from the left. (*N. Y. Private Collector*)
Panel: 7½ *x* 11½ *inches*

Exhibited at the Salmagundi Club, New York

[END OF SALE]

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